Class ND1262

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THE TEACHER OF OIL PAINTING

a useful book giving many informations on the method of coloring, composition, harmony, effects, materials etc. practical and good, low price.

BY

D. M. CAMPANA

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THE TEACHER

OF

OIL PAINTING

and TAPESTRY

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Chapter I

PREFACE

This book is full of useful suggestions, it will save you time it will explain many points that take a long time to learn, but you must work. Practical, steady work, firstly adequate to your primary knowledge, progressing, continuous. That is your best work. Then comes the book of instructions. Begin and follow up your work step by step. Do not feel overconfident, as it generally ends bad. In speaking of books of instruction, do not forget that you are your own first book, be it in Art, in Sciences, in Music, or any other branch of work. Books show you the way, but you must do the work. Books help you in acquiring knowledge much as the hammer helps in driving a nail, but you must do the hammering.

If you wish to learn, begin in an easy manner, the same as children begin from the first grade reader, and in this way you will not become discouraged over your unsuccessful attempts. At first copy a simple object, a tree, a flower, fruit, etc., and do not have the presumption that because your will is strong and you are determined to do things you have the ability to do so. Remember that any subject can hardly be too simple or have too little interesting materials, as it constantly happens that there is in everything enough matter for good compositions. It is better, as we mentioned before, to measure your own ability and start from the bottom, rising gradually to subjects more and more difficult. Do not consider any subject too common for your efforts. All intricacies and perplexity in work are hindrance to progress. Consequently, it is prudent to use the effects which obviate such difficulties. What you see and learn from copying your first easy paintings will be a great help in your future work.

The efficiency of an artist depends largely on his vivid recollections of form and effects gained during his study.

You have been taught in school that the shape of a certain state is square, and that the shape of another state is oblong, etc., and you can now reproduce those shapes from memory and without any effort. The same can be said of the education in art. You will be able to draw those flowers, fruits, trees with which you are familiar with a competent knowledge of form, and the more the variety of your studies, the more general will be your ability as an artist. The result will be that the experience gained in your primary studies will help you in understanding your present work, and you gradually will arrive at a better knowledge and feeling of art.

If you are a beginner and have no opportunity to frequent a school or receive good lessons, this little book will give you good directions for preliminary study and you will no doubt derive enough benefit for the few cents spent on the purchase. Consider that a term of lessons at an art school may cost you a good many dollars and the benefit you receive may not be much more than the knowledge you acquire from this book. The general hints, recipes and information found here were learned by long experience and study.

Chapter II

OIL PAINTINGS

Oil painting differs from water color painting in the fact that while water colors are transparent and stain only, oil colors are opaque or body colors and cover all other colors or designs underneath. In oil painting, you are able to apply a dark color over a light one as well as a light color over a dark one. You can intermix and blend all colors without difficulty and with good success.

If the features in the portrait you are painting are not correct, the eyes too high for instance, you can cover up the defect and paint those eyes a trifle lower. If the sky in your landscape is too dark, you may apply a lighter tone

over the first one, etc. Such changes could not be done with water colors unless you mixed white with them, and even with white the changes do not produce a good transparent result.

With oil colors, everything is possible, as their opaque nature will cover all former tints. White is the general color used to lighten tones, though, of course, any light shade can be utilized. If you have, for instance, a blue sky to paint, take a good blue, say, for instance, Cobalt Blue, and add as much White as necessary to attain the shade desired. If you wish to paint a pink rose, take a Carmine or Lake, and add White until you have a good color that is satisfactory for your present purpose. In other words, a dark color mixed with a light one will make a medium shade. The addition of oil or turpentine will not make the color lighter, though it will eventually make the color thinner.

Colors for oil painting are generally bought in collapsible tubes, that is, tubes made of thin lead and well closed. The colors are taken out at the opening by pressing the tube with your fingers, and such tubes must be kept closed so as to preserve the freshness of the color within. If you keep the tube open the color will take on a skin and will partly dry, and clog the opening of the tube.

Oil colors applied over canvas will dry within five to ten days, according to the weather and to the thinness of the coating, and can be dried in a day or two if a trifle of seccatif or dryer is mixed with them while you paint. A little turpentine as a thinner will help in drying also, while by using boiled linseed oil as a thinner, the colors will keep open ten days or more.

We mention a thinner, and in order to make the matter more easily understood by students, will add that colors taken direct from the tubes are thick and oftentimes too thick to work well on the canvas. A thin medium is therefore used and kept on the palette in a small receptacle.

While painting, the brush is often moistened in this receptacle and the moisture mixed in with the colors. A good many artists have individual ideas as to the kind of thinning mediums to be used, as, for instance, boiled linseed oil, poppy oil, or turpentine.

One which gives good satisfaction is even parts of boiled linseed oil and turpentine mixed together. This medium works smoothly and dries in a short time and does not give the picture such a strong gloss as the pure oil would give. If a quicker dryer is desired, add a drop or two of a good seccatif or dryer, which you will find mentioned in the chapter on different articles and materials used in oil painting. Having the colors squeezed out in small heaps all around the palette, the yellows with the yellows, the reds with the reds, blues with the blues, all in a row near the edge of the palette, and having your thinning medium in its receptacle well fastened to the wooden palette, you can now begin to paint.

Chapter III

TECHNIC

It is stated by good authority that the old masters of four or five centuries ago were compelled to make their own colors and canvases, as in those days there was not much commerce in such materials and students or apprentices in art received their instructions from their teacher not only in drawing and painting, but also in the making of the necessary articles used for such paintings.

It is also noted that those old masters used only good materials which were the very best, and they allowed the proper time for making of their necessities. Modern manufacturers have adopted new minerals, oil, etc., which are still in the experimental stage, while other dealers use substitutes or cheaper grades of material and try in every way to do things in a less expensive way. The better quality of materials used by old masters, where everything was timed, hand-made, and properly manufactured, may account for the everlasting freshness of the old paintings.

Most of the old colors were made from natural earths found in different locations, and also from several vegetable

preparations which time could not alter. Modern chemistry has found new methods in things no doubt much cheaper, but nobody dare say as yet that the materials are any improvement on those used by the old artists or even as good.

In looking over old masters, we find, for instance, that the technic of Titian, Rembrandt and Raphael was so particularly good as to produce pictures which, though four hundreds years old or more, are still now in a beautiful state of freshness and will be finely preserved for a good many centuries to come. On the other hand, paintings of contemporary masters have cracked and changed to a muddy and dark tone within only twenty-five years from the time of their production. We would mention, for instance, paintings by Monchasky, by Sargent, by Bouguereau, etc., all strong representative artists of the present time, of whom the writer has seen paintings already badly altered and cracked. The ability to paint works that will be always fresh, always alike and perfect is called good technic. The word technic in art also includes the way of applying the colors, a way that may be free from mechanical appearance that may show control of color and brush without tinkering or uncertainty.

Many artists' method of producing valuable work is by working with an abundance of color in the brush and applying such color freely, while other artists proceed with well diluted and thin colors.

These different methods and the material used for the paintings all are included in the general meaning of the word technic. A good many artists consider the canvases sold by manufacturers to be the cause of the cracking and altering of the colors. They say that the material used to make those canvases is of a cheap quality, and therefore prepare thir own canvas.

There are also artists that prepare a few of their principal colors, their own oils and varnishes. They do their utmost to have their materials perfect so as to obtain durability, freshness unaltered—in short, perfect technic.

All of these topics should be of particular interest to students in oil painting. They are useful to them in their own work and may help them also in the judging of paintings in general.

In going through an art gallery of paintings it will not be unusual to hear connoisseurs say: "This artist has a wonderful technic," as, for instance, was the case in Boecklin's paintings. This aritst was very poor and was compelled to prepare most of the materials for his paintings. No doubt his knowledge in this direction helped him to produce such beautiful color effects. You may also hear of another artist having a poor technic. These expressions are nothing but the appreciation of good schooling in the handling of effects with mastering precision and the freshness of color and brush.

Some of the modern artists have adopted a method of painting with a brush stroke, with thick touches, heaping one color over the other, making a rather rough surface over the canvas. There is no doubt that a good picture can be attained with this or any special method or style, but such thick masses of colors are not conducive to perfect technic nor to a long life of their pictures. To work broadly is as correct as to work in a very finished style, but broadness should not mean roughness and it will be preferable for students to attempt at first the more finished style, as the other can be easily mastered later on.

The writer himself, desiring to paint a picture and finding at hand an old piece of canvas used before for sketching (having already considerable thickness of color), covered up those sketches with an even white coating of oil colors, allowed it to dry very well and painted over it portrait of a member of his family. It was a very successful picture, good in color and drawing and a much appreciated work. The colors under the painting seemed to give depth of tone to the present picture and the technic was considered very good. However, about fifteen years later a little white cross appeared over one of the eyes, and looking more closely, a number of small cracks, in a form of crosses or stars, were discovered coming out all through the canvas, and in a few months the picture was all cracked and beyond repair. It took fifteen years for the color to dry and shrink completely, causing the trouble which was the result of too great thickness of colors.

Chapter IV

PAINTING

Children perceive colors more quickly than grown persons. They also show more interest in strong and bright shades, such as yellow, red or blue. At a later age they will more easily differentiate between strong and harmonious coloring in proportion to their education and feeling. This attraction of color explains perhaps the strong desire shown by students to begin handling colors even before they have a knowledge of drawing.

In looking at nature, color undoubtedly produces the strongest impression. Let us not lose sight of the fact that form is the main thing, and though form is more closely associated with beauty than color, yet color has a greater emotional power than form.

Students should not begin to apply colors unless they have a good drawing of the subject lightly but correctly made on the canvas. The drawing can be done with a soft lead pencil or charcoal, the former being preferred, as the charcoal often interferes with the cleanliness of the colors.

We presume the picture is to be on canvas, which should be well applied on a stretcher or well pinned on a flat wooden board. Place such a stretcher on a fairly solid easel and have the top part of the picture slightly leaning backward, as in this position the canvas will receive a more direct and proper light.

If you paint while standing, have the canvas raised to a height that may be proper to your size of person, so as to avoid exertion, and if you paint seated, place the canvas lower accordingly. Returning to the drawing of the subject to be painted, we would advice students to do their drawings on paper and transfer them afterwards on the canvas by means of impression paper or graphite paper, or even by rubbing some soft crayon behind the drawing and tracing

over the design afterwards with any sharp point. (See chapter 6.)

Of course, there are students who are able to draw directly on the canvas, but students unable to do so may follow the suggestion given, as the fine line left by the traced impression is very delicate and still sufficient to guide your color application.

If you copy from nature, as, for instance, a portrait or a still life subject, such as fruit, flowers, or any group, and are painting in the studio see that the light comes from one side only, be it from the window, door or skylight, as two or more conflicting lights coming from different directions will make it more difficult for you to understand the light and shadows.

If you are painting out of doors, this special light cannot be controlled. However, in both cases the students should remember that the sun is moving around and that the light changes accordingly. An out-of-door artist cannot work more than two hours in succession on a special effect, as after such a time the light has changed. He must return at the same time for several days in order to find the same light or atmosphere and gradually finish his canvas. Sunrise and sundown effects, of course, are much more changeable, and artists make only a number of sketches so as to familiarize themselves with color and suggestion of form to refer to when the make up and finish their important pictures. Light does not change very much indoors, and unless the sunlight enters the room the student has a fairly even, uniform light for six hours or more. If possible, paint near a north window and have no strong reflection from other houses. As stated above, these advices are very essential in painting from nature, but not so necessary if you copy from another picture which is flat and needs no special light. Having your canvas placed and your proper light, you will now come to the coloring.

Have your wooden palette well balanced on your thumb. Take the colors which you deem most necessary for the picture you wish to accomplish.

In another chapter of this book we have given a number of color combinations for the painting of special sub-

jects, but it would be impossible to guess at this moment what students intend to reproduce in colors, and of course they must use their judgment and learn by experience.

If your painting is to be a country landscape, with trees, grass, mountains, etc., it is understood that you should have a variety of greens, blues and yellows in your palette and have them well distributed, one next to the other, near the edge of the palette. Burnt Sienna, Van Dyck Brown, for trees—trunks and branches. Blues for the sky and a large supply of White on one end of the palette.

Remember that the center of the palette is always kept for the intermixing of the colors and therefore your tube colors should be away from the center and near the edge of the palette, opposite the side that you keep near your body.

If your painting is to be a figure, you must have the flesh tones, such as Terra Rossa, Vermilion, Burnt Sienna, Carmine, Naples Yellow, Terre Verte, Cadmium Yellow, Cobalt Blue, and plenty of White.

For clothes, background and accessories completing the picture, you must have colors according to need. Your colors at hand, fasten the small receptacle with the oil at one corner of the palette and pour into it a mixture of equal parts of boiled linseed oil and turpentine. This is for the dipping of your brush, when the colors are too thick, and this mixture is only used for the thinning of such colors.

The brushes needed in oil painting are considerably more than those used in water color painting, as with the latter the brushes can be easily washed in water and used again. Brushes filled with oil colors take considerable time to be cleaned, and unless strict economy is necessary, the students should have at least six or more in the same hand which holds the palette. Two half-inch brushes, two one-fourth-inch brushes and two one-eight of an inch, with one small liner, is as modest a supply as can be had. By having more brushes, less time is lost in cleaning and this point alone is a strong one. Have now an arm-rest stick, one sold for the purpose or any stick ready at hand. This stick is held in the hand holding the palette and the brushes; it is always placed over the top of the painting and your

working hand may rest on it. The arm-rest stick is not always a necessity, but it is very much used by all artists so as to insure a more accurate touch of the brush. Having your canvas at hand, your colors well distributed in the wooden palette, medium on the receptacle, brushes and rest-stick, you may now begin the painting.

In working indoor, or, as more generally expressed, in the studio, the students should sit so that the light may come from the left side, because with the left light, the working hand and arm will not cast a shadow in front of their work. They should also avoid sitting with their back toward the light, as their body will cast a shadow on the work. If there are two windows in the room, one should be closed. Look at the subject you are copying, straight and direct, and do not lean over to look at it from the left and right side, lest you get a wrong idea of its form.

Chapter V

METHOD

Having explained in another chapter the material required for the painting, and assuming you have the subject to be painted well drawn on the canvas, begin by applying the darkest and largest masses of colors, as those are the most seen and are also the controlling spots in the picture.

As this book is read by a good many students having no previous experience in oil colors, we shall be thorough and elementary in explaining every little detail.

If you paint a broad-sized mass of color, use your largest brush. If you paint small masses or details, use your small brushes. With the brush take the color wanted by dipping the brush into the color itself. Then stir it up in the center of the palette until your brush is properly covered with it. Should you wish to mix two or more colors together, take two colors and mix them in the center of the palette. If the color is too thick, dip your brush lightly

in the small receptacle and stir up the color with it. The brush will do the mixing and in painting use the brush in a flat way and not on the side of the edge. Turn it on one side and then on the other, take more color, and if necessary more oil, and apply again on the canvas, etc.

We have mentioned above that it is more appropriate to paint the darkest and broadest colors first and to come gradually to the lighter and lighter shades. It is also advisable to begin the painting by using thin colors, that is, by using colors well diluted with a medium, so that it will dry easily. This also makes it easier to apply other shades over the first one. This method is adhered to by artists and is the easiest and best way to begin, avoiding difficulties and following the simple method, which is also the quickest.

It is necessary that the student cover the whole picture before beginning to work up the details. To be more clear, if you paint a landscape, you should sketch down not only the foreground, but also cover the background, the sky, the trees, etc., all in a sketchy way. It will be easier for you then to have a clear general understanding of the whole picture. You will see which part appears to be too dark or too light and can correct afterwards the different faults accordingly.

If, for instance, you paint and finish the foreground before you apply the background or the sky, you may find when you come to apply the background and sky that the foreground you painted before looks altogether too light or too dark. Be sure to sketch all parts and you will proceed in a much easier way when you come to the details. Paint by using your brush with a flat, downward stroke. Do not overwork these general sketches. More accurate finishing touches will come at a later application. The student will notice that fresh colors mix well together and produce a variety of tints.

When your sketch is complete, place your canvas in a dry and airy place and allow a few days for a thorough drying before you again begin to paint.

Parents do their children much harm when the speak of their wonderful talent for art, for this praise of their

ability makes the young folks overconfident. At the very best, their talent is only a certain tendency toward art, much as other students take more interest in geography or arithmetic, or music or any other science. It may be true that they draw and make sketches when they are at an early age, but it is also true that a good many children at the same early age pick up a new song and play it off by ear. But these musical infant prodigies very seldom develop into anything great in the musical world. They just grew overconfident and careless and, though gifted for music, they lack the tenacity and perseverence necessary to learn their art thoroughly. The case is generally the same with the art students. They only show a tendency for drawing and painting when they are very young, but in most cases they do not follow studies and rules and thus develop into nothing better than very mediocre artists.

Chapter VI

DRAWING

If you are fond of art and painting, you are bound to understand its difficulties, to grow more and more interested and acquire proficiency in due time. Before the study of coloring, however, convince yourself that drawing is the main mast of art. You should give a long time to nature study—that is, the drawings from nature, figure, landscape, still life, etc. Draw in black and white and be particular about detailing individual parts of your subject, and when all details are known to you it will be an easy matter to place them together and apply the colors.

If you have attempted to draw a figure, your main attention no doubt was given to the head, while the other parts of the body were neglected. This is a fault with the majority of art students, and this carelessness of details will make the picture imperfect. Hands will be cramped, clothes will be stiff and wooden, and the general appearance

will be amateurish. Hands and feet are not so difficult as the features of the head, but the latter are often carefully studied, while the former are not well understood.

If you consider the study of a nude figure, for instance, and imagine a beautiful female head with correct features, but with a short leg or large feet, shoulders not in proportion with the other part of the body, your figure will be a failure. You may have tried your best to paint all parts of the figure equally well, but your lack of practice in painting feet, hands, legs, etc., will make you blind to all those faults. It will easily escape your attention, but those faults will appear very plain to your critics, and will appear clear to you one or two years later when you have acquired more knowledge of drawing.

By drawing and redrawing, your eye will become accustomed to proportions and you will work freely and, of course, more correctly. You simply must educate your eye, and this takes study and enthusiasm.

Returning to the study of details, the writer has noticed how in a good many art schools students are taught or allowed to sketch in a broad way with charcoal and care very little for details. Students will gain very little by this method, as their work will be sketchy, will show evading of difficulties or concentration. It is safer and more satisfactory to have students learn all particulars in a very accurate manner in the beginning. Then they can later acquire a broader style of their own.

Chapter VII

OUTFIT OF MATERIALS

In oil painting there is a large variety of colors, but not all of them are needed. While one artist may use a certain number of colors, or what is generally called a certain palette, another artist may use an altogether different variety and produce equally good pictures. In the list of colors given below we have concentrated the outfit to a limited number of shades, and in this way we hope to help the student in eliminating confustion in the selection of his colors and materials. There are several makes of oil colors. Some are made in Europe and some are made in the United States, and though the colors made in Europe are recommended by centuries of trial and success, there should be no reason for not acknowledging the qualities of American-made colors. In the writers' opinion, the domestic colors are good matches to the imported goods and they are very reasonable in price.

We have given here a list of the colors, brushes and different items which constitute a complete outfit for a person beginning to paint in oil, and have also shown the different prices according to the different qualities of materials. The student can select the outfit according to the amount of money he wishes to spend. It cannot be said that the cheaper outfit is as good as the most expensive. but often the former is sufficiently good for a beginner to use for the purpose of sketching and learning.

SMALL SIZE TUBES

Burnt Sienna
Burnt Uumber
Chrome Yellow
Emerald Green
Flake White
Indian Red
Ivory Black
Jaune Brilliant
Naples Yellow
Payne's Gray
Cadmium Yellow (deep)
Rose Madder

Permanent Blue
Raw Sienna
Terra Rossa
Terra Verte
Van Dyck Brown
Bone Brown
French Vermilion
Carmine Lake
Cobalt Blue
Indian Yellow
Cadmium Yellow (light)

BRUSHES

2 flat bristle brushes No. 12
2 flat bristle brushes No. 8
2 flat bristle brushes No. 6
2 flat bristle brushes No. 3
1 flat bristie brush No. 1
1 wood palette (about 10x12)
1 oil cup
1 bottle linseed oil
1 bottle turpentine
1 rest stick
1 easel
1 palette knife
1 oil receptacle
1 canvas on stretcher or canvas panel (about 12x20)
1 wooden or japanned tin box
1 bottle varnish

A complete catalog giving list and prices of all artists' materials will be sent free of charge, by asking this author.

Chapter VIII

QUALITY OF THE MATERIALS

Having given the necessary materials for a complete outfit, we must state that in all materials sold you may find a good, a medium and a poor quality of materials.

The given complete outfit made up of first quality oil colors, good quality brushes and oils, with a good japanned tin box and a reliable easel costs about $18.00. The same outfit as listed above, composed of medium quality oil colors, American-made brushes and oils, a reliable school easel, a wooden box, etc., will cost about $12.50. The same outfit without the box, without the easel, and without the resting stick will cost only $6.00. A student with limited means can use any box at hand to hold the materials, doing away with the expense of a box. He can also place the stretcher over a table, in this way avoiding the expense of an easel and cutting down the amount for the outfit considerably.

A low-priced outfit can also be purchased for amateurs, with a wooden box, about twelve varied colors, three brushes, oil and palette, which will cost only $2.75. This outfit, of course, has a limited scope, as the number of colors is limited and not every subject can be painted with them. We are certain that this information about the different prices and qualities of goods needed for oil painting will be found useful. The following list of colors is added for the benefit of people doing advanced work or wishing to add varied shades to the outfit palette.

The author of this book will send you catalog of all artists' materials on request.

American Vermilion (unfading)	Chrome Yellow, dark	Italian Pink	Roman Ochre
Antwerp Blue	Chrome Yellow, orange	Jaune Brilliant	Rose Pink
Asphaltum	Crimson Lake*	King's Yellow	Sap Green*
Bitumen	Chinese Blue	Light Red	Scarlet Lake*
Blue Black	Cologne Earth	Lamp Black	Silver White
Bone Brown	Cool Roman Ochre	Magenta*	Sugar of Lead
Brown Ochre	Cork Black	Megilp	Terre Verte
Burnt Sienna	Cremnitz White	Mauve*	Transparent Golden Ochre
Burnt Umber	Flake White	Mummy	Vandyke Brown
Caledonia Brown	Geranium Lake*	Naples Yellow, light	Venetian Red
Cappah Brown*	Emerald Green	Naples Yellow, dark	Verdigris*
Carmine Lake*	Gamboge*	Neutral Tint	Verona Brown
Cassel Earth	Gold Ochre	New Blue*	Yellow Lake
Chrome Green	Grey Tint	Olive Lake	Yellow Ochre
Chrome Green, light	Harrison Purple	Payne's Grey	Zinnober Green, light
Chrome Green, medium	Harrison Red	Permanent Blue*	Zinnober Green, medium
Chrome Green, dark	Harrison Yellow	Permanent Green*	Zinnober Green, dark
Chrome Yellow, lemon	Ivory Black	Purple Lake*	Zinc White
Chrome Yellow, medium	Indian Lake*	Prussian Blue	
	Indian Red	Raw Sienna	
	Indigo	Raw Umber	

Colors marked thus (*) are in tubes *½x4 inches; all other colors, ¾x4 inches

Size of tubes, ½x4 inches

Alizarin Crimson	Chinese Vermilion	English Vermilion	Rose Carthame
Brown Madder	Citron Yellow	French Vermilion	Sepia
Cerulean Blue			

Size of tubes, ½x4 inches

Carmine No. 2	French Veronese Green	Madder Lake	Transparent Pink Madder
Cobalt Green	Indian Yellow	Malachite Green	Rose Madder
Cobalt Blue	Lemon Yellow	Mineral Grey	Strontian Yellow
Extract of Vermilion	Lemon Yellow, pale	Orange Vermilion	Scarlet vermilion
French Ultramarine Blue		Oxide of Chromium	Viridian
		Oxide of Chromium,	

Size of tubes, ½x4 inches

Cadium Yellow, pale Cadium Yellow, medium Cadium Yellow, Orange

Size of tubes, ½x4 inches

Carmine French Purple Madder Violet Carmine

Size of tubes, ½x4 inches

Aurora Yellow Aureolin Burnt Carmine Madder Carmine

Chapter IX

CANVASES

There are many qualities, sizes and textures of canvases. Some are smooth, some are rough, some are white, others are gray or buff. They vary in width from one yard to three yards and perhaps more. Some of the canvases are absorbent—that is, the preparation they have on the surface absorbs the color very quickly, and other canvases having a different preparation absorb the color very slowly and require several days longer for the drying of the painting. Canvases can be bought at so much a yard, but can be bought still cheaper if purchased by the roll, which generally contanis six yeards. Many artists buy the canvas already on the stretchers, so as to save the trouble of stretching it themselves, while other artists buy it by the yard and apply it on the stretchers. The stretchers can be bought in pieces and put together when needed. There are also pieces of canvas glued on strong cardboards, and this is very satisfactory, as it can be easily handled. There are also card boards covered with a coating of preparation over which the student can paint with oil colors. Our advice to students is that if they can find a canvas mounted on stretchers they should buy it rather than any others. If you cannot find the mounted stretchers, buy half a yard or more of canvas and tack it carefully on a straight wooden board.

A cardboard with the canvas glued on would be our second choice and is very good. The academy board, having no canvas but a preparation on the surface, is not satisfactory, as the colors grow muddy and dry opaque and bad.

We suggest that students, especially beginners, purchase smooth white canvas. The prices of mounted stretchers are about as follows: $1.00 for a 6x8; $1.25 for an 8x12; $1.75 for a 10x20; $3.00 for a 20x36; $5.00 for a 32x40, etc. Prices of good canvas by the yard are as follows: 27 inches

wide, 85c per yard; 36 inches wide, about $1.25 per yard; 62 inches wide, about $9.00 per yard. If you purchase it by the roll it will cost about 20 per cent less.

Cheaper canvases cost about 25 per cent less than the good quality, for which we gave prices.

Stretcher pieces may be bought by the yard in the same manner as you buy yards of molding to make a picture frame. These stretcher pieces are constructed so that they can be locked at the corners and have triangle inserts for perfect stretching of the canvas. They are very easily worked. Oval stretchers are only made to order.

Write for catalog of all articles for artists and prices. The author of this book will send you one free of charge.

Chapter X

RECIPES FOR MAKING CANVAS AND OIL FOR OIL PAINTING

The coating applied on the surface of a canvas used for oil painting is composed of a platser of paris and fishbone glue. The regular brown glue can also be used if the former is not at hand. Put the glue in a kettle filled with water and place over the fire. Stir continually with a stick until the glue is perfectly dissolved. Two ounces of glue to a quart of water will be a fair proportion. Take some of the plaster of paris, well broken up and sifted, and drop pinches of it into the liquid glue when it is lukewarm. Mix and stir in the plaster until you have a mixture about as thick as molasses, or nearly so. Be careful not to have any lumps in the plaster. When the wanted consistency is attained, you can begin to apply this mixture on the canvas with a big flat brush such as the bristle brush used for painting. Use a large brush and cover the canvas just as you would whitewash a wall. Have the coating as smooth as you possibly can. Of course, the canvas must be well stretched and nailed either on the wall or on the floor before you apply that preparation, and when you are

through with it you must allow at least one day for drying the coating.

If the surface is nice and smooth, the canvas may be ready for the painting, but if the coating is too thin, another may be applied over the former coating. Use tne same preparation warmed up. If it is too thick, add a little water and mix well. If the first coating has left rough parts caused by the plaster, smooth them down with a spatula or any flat piece of wood and then you can apply the second coating.

As mentioned above, the second coating is not always necessary. The fabric of the canvas used for this purpose is generally linen canvas and preferably strong and thick. There are rough and smooth linen canvases to suit the students. We have given the recipe to help students in case they would wish to prepare their own canvas. This method was used by old masters centuries ago and has proved very satisfactory.

RECIPES FOR OIL

Oil colors are made by mixing the color powders with boiled linseed oil. To make this oil, purchase a good quality of raw linseed oil pure. Pour it into an iron kettle and place on the stove in such a way that the kettle will close the hole on the stove completely. Cover up the receptacle and see that the fire does not touch the oil, as you would have much difficulty in puttting it out and might easily burn the house. Have a slow fire, the slower the better. When the oil has boiled down to half its original quantity, put out the fire and allow the oil to cool. This is the best quality of oil used for oil colors. In very warm countries in summer time the same linseed oil can be boiled in the sun—that is, it may be left in the sun for several days until it has evaporated to half its quantity. This method has also given very satisfactory oil used for the purpose.

By D. M. CAMPANA

Chapter XI

MIXING OF COLORS

By mixing one color with another, the student will be able to obtain shades not sold in tubes at the stores. If the raw Sienna is too subdued, for instance, you can make it warmer by adding to it a trifle of Vermilion. If the Emerald Green is too bright, add to it a trifle of Cobalt Blue or a trifle of Black and you will have softer tones. Lighter shades are always made by adding White to the other colors, or also by adding any light color to a darker one. The beginner must know that Blue and Carmine or Lake mixed together will produce a beautiful Violet or Purple color.

Yellows and Blues mixed together make Green; Vermilion mixed with Black will make Brown; Black mixed with White produces a Gray color, etc. Of course, there are countless shades made by intermixing, and the student will learn continually by experience, which is the best teacher. If in working, the colors are too thick, add a trifle of the oil you have in the receptacle fastened on your palette. A good many shades are only mixtures made up while you work and a good many are also made on the canvas by applying one color over the other while they are fresh. For instance, if the color you have now on the canvas looks too dark, you may apply over it a trifle of a lighter shade, provided, of course, that the first color is still fresh. Mix the two together on the canvas with the brush itself and you will have a lighter tone.

In reading this booklet, and in explanation of different points as given in the painting with oil colors, you will find a good many suggestions for shades and colors made in mixing the different tints. If you have a large space to cover with an even coating of one shade, you can take a certain quantity of the colors needed, put them together and with a palette knife stir and amalgamate them well

until you have a shade to cover your broad space, alike and even. One of the difficult tasks not only with students, but artists as well, is to match a certain shade. If you can match well, you have taken a great step toward perfect work, for you may then freely copy from nature and match not only landscape coloring but human flesh colors, etc. Do not for the sake of saving one or two cents try to use hold-over colors lying on the palette from the day before. Use fresh colors if you wish the best results.

Chapter XII

THEORY OF COLORS

A scientific theory of color teaches us that the air is composed of the following colors: Violet, Indigo, Blue, Green, Yellow, Orange, Red; and that these colors are in such a proportion as to produce a general single color, the "White Light" which we have every day. If you drop a small quantity of water over a sheet of paper, and place over such water a drop of yellow, a drop of red, and a drop of blue, you will notice those three colors working into one another and blending together, reproducing the variety of colors before mentioned.

Scientists support the contention by giving us as an example the rainbow, where all those seven colors are reflected separately on the thin strata of humidity in the air. Science teaches also that by having those seven colors painted on a round disk, one close to the other, and rotating such a disk with a very quick movement a uniform color is formed which is white. It is further stated that real colors do not exist in nature. For instance, there is no rose that is red in color, no dress that is blue, no horse that is brown, etc., but that all objets or articles are formed of a special nature which decomposes one or more of the seven colors contained in the air. For instance, a certain rose will absorb more of the red, another rose will absorb more of the

yellow, etc., in so absorbing, producing a light-wave which, influenced by the rays of the sun, will convey the impression of red, yellow, etc., to our eye. Our eyes are formed of a sensitive retina that catches colors just as the ear drum catches sound. The same vibration made in our ear by a combination of sounds is made in our eye by a combination of colors.

We spoke of the influence of the sun's rays on the appearance of the colors, and while the rose represents a bright red on the side more illuminated by those sun rays, a darker color will be noticed on the opposite side, as the sun rays have less power to influence the color in the shadow part. If the light could be closed out entirely from one half of the rose, you would notice that while the half standing in the light is red, the other half without the light would be entirely black. Colors therefore must vary in degree of power according to the degree of light, as well as according to the power of the object to decompose more or less of the Red, Indigo, Green, etc., that are found in the air. Students will very often hear the expression, warm color and col l color, which expression is very much used in painting. This is no doubt derived by the warmth made by the fire which is yellow in color and contrasted with the opposite tint carrying a smaller quantity of yellow. Yellow is the warmest color, red the middle, and the blue is called the coldest of all. In fact, if you wish to harmonize those three colors in a certain proportion, you should use one part of the yellow and two parts of the red and as much blue as the yellow and red combined. As you notice, the blue is much colder than the red, and still colder than the yellow, which is the warmest of all. A warm effect in painting is therefore a picture with warm colors such as yellow, red, etc. By a cold effect is understood a grayish or bluish general tone.

Chapter XIII

BRUSHES

The brushes mostly used in oil color painting are stiff and strong. As the colors to be used are thick, it is necesary that the brush be springy and strong, and the bristle brush seems to be the one answering the purpose better than any of the others. The price of a large brush about one and a half inches wide, called No. 24, white handle and tin ferrule, is 75c. For a brush one inch wide, called No. 18, the price is about 40c, and for one-half an inch wide, called No. 12, the price is about 20c, etc., down to a very small size with limit price of about 10c each. There are also more expensive brushes used for oil painting called Russian Sable, flat or round. No. 12 of those Russian Sable is about a half inch wide and cost about 40c. The No. 8, which is considerably smaller, costs about 30c, and so down to No. 1 with a limit of 10c. each. The flat brushes, either in the bristle or the Russian Sable quality, are the most used, though for some special work some artists used the round shaped brushes. The Badger Blender, or large and long haired brush, is often used to blend in colors while they are still fresh and soft. The prices of these blenders vary from 50c on No. 1, which is about one inch broad, to $3.00 for the No. 12 blender, which is nearly two inches wide. Flat brushes are those which are broad and very thin, say about the thickness of a penny, and the point of the hairs are cut straight, very much as a broom is cut. The camel hair brushes used for water color painting can also be used to paint with oil colors when these are thinned by medium, as often is done in working. Those brushes being pointed and soft are very handy to paint small details.

It is advisable for students to learn painting with flat bristle brushes, as these give very good satisfaction, are

quickly cleaned, are stronger and can be bought at a very low price.

There is also a brush called stippler which is short and stiff and has a flat end. They are used in pouncing over the fresh colors, hammering one into another for the purpose of blending those shades together.

Catalog of materials used by artists will be sent on request. Write the author.

Chapter XIV

BLENDING BRUSHES

There are a good many styles of paintings. Some are broad, some are smooth, and some are medium smooth. Many artists work with a bold stroke of the brush and leave such a stroke untouched. Other artists after applying different shades, blend them lightly together with a clean, broad, dry brush, which is a blending of one shade into the other until the sharpness of the different strokes has disappeared. With this method, you can make any rough painting look as smooth as you want. Do not pounce over the colors but work every stroke of the blenders in a long way, and smoothly, barely touching the surface of the colors. When the points of the blenders are a little tinted with the colors, clean them with a clean dry rag and proceed with the work again until you have the effect desired.

The writer doubts if too smooth a painting is very desirable or necessary, but is giving here the different methods to accomplish different purposes, so that students may know by which device certain effect is attained.

Large flat brushes, or large sable brushes, can also be used for blending instead of badger blenders. Use them in a flat way and very lightly.

As mentioned before, this work can only be done when the colors are fresh, because they can then be drawn into one another, and this cannot be done with dry colors even

if they have been applied only a day before. When dry they can no longer be stretched or blended.

In the working up of a sky, for instance, or in flesh work, the blending is a very good help and will shorten the time that would be required to produce even tints by other means. We may also add that oil paintings, especially when they are very large, such as interior decorative paintings on walls and ceilings, are blended and smoothed in with large stipplers or brushes, similar to those used for dusting your clothes at home. Such large paintings require large tools, and when the different tints are laid on, the large stipplers or stippling brushes are used over them, pouncing and pouncing from one color to another until the desired smoothness is attained. Stipplers are brushes with the hair cut straight and even. Their shape is similar to brushes used for shoe blacking, only with shorter and better quality of hair.

Chapter XV

BRUSH CLEANING

It is very important that brushes used in oil painting should be cleaned at the end of your day's work, or at the end of your lesson. If you do not wash them, the color will dry and if so, you will find the brush stiff and very difficult to clean. This of course is a quick way of spoiling brushes, but if you should forget to clean your brushes, dip into oil of cloves and leave them for a few hours until the color is thoroughly softened. However, brushes will always suffer and the student must learn to wash them every time before closing up his work. The cheapest way of washing them is to wet the brushes in clean water and rub them over a good sized cake of soap. Hold the soap in the left hand, and with the right hand rub the brushes gently on the soap and rinse them in the water. Rub again and rinse, until you notice that no more color is left by the brushes on the soap; now dry the brushes with a clean rag and place them handle down in a glass or receptacle of any kind.

You can wash several brushes at a time if the soap is large enough, and when you need them the day after or later, you will find them nice and ready. Brushes can also be washed in turpentine, lavender oil, alcohol, kerosene oil, or gasolene; but soap is the cheapest and mostly used by artists in oil painting. Sable brushes, which are very delicate, spoil more quickly if left to dry with the color on.

Should the student be compelled to leave at short notice and have no time to wash his brushes, he may dip them in water and leave them there until the time comes to use them again. Do not set them on their hair, as they thus acquire a crooked shape, but lay them in the water, and this water will prevent the color from stiffening on the brushes. However, make it a rule to wash your brushes, as this work requires only a few minutes, and this is not only a very economical method, but also the one that will help you to produce better work. After washing the brushes, straighten out their hair with your fingers so that they may dry with a good straight shape.

Chapter XVI

COLORING

Not every artist is born a colorist; in fact, coloring requires study as well as any other point included in the production of good work such as technic, drawing, etc. It is true that some artists feel coloring more than others, and some students learn more quickly than others how to produce good color effects, but study and environment teach to a very great extent. Artists born and brought up in such countries as Italy, Spain, Mexico, and other southern countries, are more apt to feel strong coloring than the artists born and brought up in northern countries such as Russia, Scandinavia, Canada and the United States. The former have a larger display of bright colors among their peasants and also among their general decorations, and this

is the main reason why these artists acquire the habit of colors as they see them all the time and it is second nature for them to paint those bright colors that they have grown up with. On the other hand, artists in northern states are used to gray and greenish surroundings and most of their paintings are of such subdued tone. However, colorism can be learned, especially if students will copy pictures with good coloring. Of course, it must be remembered that bright colors do not make a good painting but that harmonious colors will.

The best colorism in painting is the one that is well harmonized. If your value is good and the different shades are well balanced, strong color will not be missed. If a student should habitually paint most of his work in a certain tone, or constantly use the same colors, he might try to lay aside those colors that he has used too much and adopt a palette which carries an altogether different selection of colors. This is a good way of learning how to color.

TO STUDENTS

Every student is endowed with an individual power of perception, which in course of time becomes trained and developed. This factulty is different in every student, hence the large variety of ideas and styles created in the formation of their development. Your nature will be reproduced in your painting. If your nature is mild, mild subjects will be your preference, while the opposite style will be represented by students having an opposite feeling. To this variety of feeling is attributed the large variety of styles which, manipulated by the different tricks and methods, give the world so many famous works. To acquire an art education there are four points which the student must learn: form, color, tone and composition. The knowledge of the first three is gained by the study of nature, and the fourth is more the effect of your natural feeling, of your inventive power and it involves the arrangement of the other three, for instance, form, tone and color. Form may be only a composition in black, such as an outline. The second, a tone composition such as a drawing with light and shades in black and white, and the third a composition

in colors which is the work commonly called painting. It is therefore clear that in order to reach perfection in painting, a student must have, first of all, a good knowledge of form, and tone, of drawing in simple lines, of proportion and correct form. In the second, he must have good training in light and shade, which will help him to learn the construction of the subject; that is, the student can arrive at the stage where he will be able to work on the more complicated object and paint with colors.

Chapter XVII

SHORTENING AND PERSPECTIVE

The relative size of the part of an object or a scene are determined according to the distance from your eye. If you place a finger one inch in front of your eye, your finger will cover from your view a mountain at a far distance. If the same finger is kept at a yard's distance from your eye, it will cover but a small part of the mountain, and the farther the finger the smaller will be its covering power. The reason for this reducing of size is the larger and larger scope embraced by your eye according to the larger retiring distance. If you look through such a small aperture, such as the hole of a needle, you will see the whole of a city at a distance, because the power of the eye coming through the needle opening expands more and more in that far distance. Objects reduce in size as the eye view expands, and though the finger appears very large when placed one inch from your eye, its size is greatly reduced when placed at a yard's distance because at that distance the eye can embrace a large space of atmosphere, and the finger grows smaller in proportion to that space.

If you open a fan and turn the narrow part of the handle toward your eye and the broad open part toward the open space, you will have an idea of the expanding power of your sight. It expands from the small point of your

pupil to a larger and larger space in the form of a fan, and the farther the reach, the smaller the article will appear.

If you stand in the center of a straight railroad track, two rails appear to run upward and to converge and meet at a certain point. They grow smaller and closer together the further they recede, and gradually join at an indefinite point of the landscape. While the rails rise, the telegraph wires appear to descend and gradually join with the railroad track. The level line begins at the height of your eye. what is below your eye slants upward and what is above your eye slants downward. This same effect will be noticed in looking at a building where the cornice will slant downward, while, on the other hand, the down floor will slant higher and higher. These two lines gradually converge into one another and these shortening impressions are called *perspective*. These impressions of shortening are produced by the vaster and vaster space embraced by your eye. In painting buildings, roads, etc., the student without training in perspecive will have a difficult task in finding the right angles that will give the different subjects the proper movement and shortening, as perspective is a special study requiring considerable training and knowledge of given rules. A small textbook containing fundamental principles will not be badly spent money and will be a valuable addition in the education of the student.

Chapter XVIII

CLOTHES AND DRAPERIES

Silks, Wools, Velvets, Gauze Clothing, Linens, in fact all the different kind of textiles, have a peculiar way of folding, hanging and attaching themselves to the person or furniture near them. Silk folds, for instance, are sharp and with strong sharp high lights, strong shadows and reflections. Gauze, on the contrary, has very delicate lights and shadows, allowing the object back of them so show through them. Velvets have soft folds and round edges and with

very soft shadows and reflections. Wool also is very soft in appearance.

In painting a picture, the student will always try to reproduce those peculiarities so that the observer will know at once the kind of textile represented. Paint the shadows first with broad long touches of the brush, as the more simple the treatment, and fewer the strokes, the better will look the subject represented. In observing the relation between light and shadows, you will find that if the local color of the draperies is warm, the shadows will be cold; while if the general color is cold the shadows will be warm. For instance, delicate green draperies have shadows of a purplish color; pink draperies have shadows of warm purple.

Veils are very delicate and must be treated in a simple way with reflection of the colors behind them. If a veil is covering a person's arm or body, such arm or body must be seen through the delicate fabric of the veil. If veiling covers a blue velvet dress, the blue velvet must show through, etc. Work all draperies or clothes by beginning from the dark shadows and going gradually to the light. Have crisp touches and texture. Be broad and study the characteristic shadows in the subject you are painting.

To represent very transparent veils covering a person's arm or body, paint the effect by using the flesh colors in the manner that you would paint the flesh tones without any veil. When such colors are applied and still wet, paint over the flesh a few long folds, using plain white colors, and the effect will be good. Of course, it all depends on the thinness of the veil. If the veil is not very transparent, more white touches are needed. If the veil is in some color, such as black, pink, etc., you must use such colors for the finishing touches over your freshly applied flesh tones. As already mentioned, draperies and clothes are much more effective when applied with a broad brush and broad touches. Observe the character of these special folds you have to paint and try to paint them with an abundance of color and careless simplicity.

Chapter XIX

TRACING

We have spoken often in this book regarding the necessity of drawing things correctly before attempting to apply the colors. It is useless to say that free hand drawing is the most proper way of drawing a picture, but as a good many of our readers are students, with no training in drawing, it is natural that we should teach them a more elementary and perhaps mechanical way of taking a good drawing of their model. Of course, the method we speak of in this chapter cannot be applied to the drawing from nature, as in this case nothing can be substituted for free hand drawing. But if the beginning students have a painting or study for their model they may proceed as follows:

Place over the model that you wish to reproduce a sheet of tracing paper which is very transparent and through which you can see all details of the study below. Pin the paper at the four corners to keep it from slipping off and losing the right position. With a well-pointed pencil, outline every little detail showing through this transparent paper, and be sure to leave nothing untouched; remove the tracing paper and you will have the drawing of the study absolutely correct. Now place those traced designs over the canvas and slip in between the canvas and this tracing paper one sheet of what is called Graphite paper or impression paper. Be sure to have the black coating of the impression paper turned toward the canvas. Pin the two papers on the canvas very securely and go over your traced lines with a fairly sharp pencil or with any fine point. Go very lightly over every part of the tracing that you made before and then remove both papers. Your complete design will be found on the canvas. If you place the impression paper with the black coating toward your tracing paper it will leave no mark on the canvas, so you must be certain about this point. If you wish to copy from nature,

the best method is to draw the subject on paper, and you can draw and erase until you have a correct drawing; then you can make a tracing of that drawing and transfer it on the canvas by means of the carbon paper. This method gives you a cleaner drawing on the canvas, for if you draw directly, there may be too many lines which will soil the canvas and interfere with your painting.

Should you find no tracing paper at hand, you may use any thin paper which allows your subject to show through. You may even pin a paper study and your tracing paper, well together, and trace the subject on your window pane, as the light coming through the window will help you considerably in distinguishing all the details to be traced. If you have no impression paper, you may shave a sufficient quantity of a soft lead pencil, take this black powder with your finger and rub it back of your tracing. When you go over the design with the tracer, the pencil powder will leave a good impression. Crayon or charcoal is also good for the same purpose.

Chapter XX

DRAWING

Drawing is the writing of shape or form. It helps to represent what we see, and to describe the object made by our imagination.

A good method for a simplified way of drawing from nature, and also from flat models, is the continuous comparison of the height of one object with the height of another. Suppose you paint a landscape from nature, and at one side of the landscape there are a number of trees, and on the opposite side some mountains. It is very easy to have the trees or mountains out of proportion with one another; the mounatins may be too high or too low, or perhaps too far away from the tree. The best way to settle this matter is to hold a pencil horizontally in front of one eye (closing the other) at the height of the top of the mountain. If the tree appears above the pencil line, you

know that the tree is higher than the mountain. Accordingly you must paint it higher. If it does not appear above the line of the pencil, it must be painted lower than the monuntain. You can use the same method to determine how close to that special tree a house or a fence, or any object should be placed. In this case you hold the pencil in front of one eye perpendicularly and keep it, for instance, at the farthest branch of the tree. If the house line comes under the line of the pencil, the house is painted under the tree. If the house remains away from the line of the pencil it should be painted away from the tree accordingly. This method is similar to a plumb used by a house-builder tied to the end of a string. When he lowers it from the top of the house, he detects quickly if the wall is straight or not. The line of your pencil kept perpendicular in front of your eye will show you what comes under a given point at the top of the picture. If students will try and become acquanited with this method of comparing one distance with another they will find drawing easier and will have more correct proportion in their work.

Suppose a man is sitting down in a chair and you are attempting to draw him from nature. Hold the pencil from the top of the head downward, and you will find which part of the body comes directly under the head. Another look at him with the pencil held in a horizontal way, using, for instance, the knee as a point of observation, will show you where the other parts of the body are in proportion with the height of the knee. If you draw a face, this pencil leveling work will show you how high one eye comes compared with the other, how the height of the ear compares with the height of the nose, how far the corner of the mouth comes directly under the eye. This is a method which will work into you, and you will be much benefited; in time you will be able to do away with the pencil and draw imaginary lines. Of course slant lines are also used, and if you are to reproduce a building or a road, the line of the pencil will help you in showing how much the lines are slanting. If you paint a group of flowers or fruit, always compare the position of one part with the position of the other; how high it comes, how far it comes from the rose or fruit in the center until you have placed all subjects in the right

position. It is a kind of measurement similar to the comparison between light and shadow, or between one color and another. Of course, this method can be applied also in copying from a painting or from a study, only in this case it will be found to work much more easily. If you copy from a study, you may use any kind of measuring device, as this will give you a good proportion with a limited amount of work to acquire a degree of mechanical practice which must precede theory.

Chapter XXI

VALUE

In oil painting, the word value is much used. In looking at a picture, you may express your opinion by saying, "the value is good or the value is bad." The meaning of this word is the harmony or the balance of the different masses of colors. Suppose you had a landscape in a grayish genenal tone, and you painted on one side a bright red flag. This flag would unbalance the general effect and the value of the picture would be bad. Your eye would be attracted by this bright spot to the detriment of the other parts of the picture, just as in a small orchestra made up of violins, the addition of a big trombone would cover all the other instruments and spoil the effect of the music.

When you see a painting by Whistler in a very subdued tone, as for instance, the portrait of his mother, where all the colors harmonize with one another, where a dark spot on the wall counterbalances the curve made by the body and the color of the curtain, everything appears to you at once. This painting has perfect value. Paintings by Raphael, though in strong brilliant colors, harmonize well for the reason that the whole picture is brilliantly painted, and a spot here of red is balanced by a spot of yellow there and the value is perfect. Try to avoid too strong an effect of colors and the value will be more easily

attained. Copy good pictures for your practice work and the good value and the harmony of colors will work themselves into your style of painting.

PALETTE

The most used palette for oil painting is the wooden palette made of maple or pine or mahogany wood. They are very thin, of light weight and the sizes vary from seven inches to fifteen inches in length. They may be bought either in a square form or oval; the oval-shaped palette is perhaps the most popular of the two. Artists doing much painting use a larger palette, but students will find a twelve-inch size sufficiently large. Hold it by passing the left hand tumb from underneath and hold the narrowest part of the palette toward your body. A large palette generally has a weight on one side, and when it is on your finger the weight of the palette will be easily balanced and carried. With the same hand you must also hold the brushes and the rest-stick. Have the colors distributed on the outer part of the palette, that is, the part opposite your body, for if you place the colors near your body your sleeves and clothes will easily disturb and spoil them. On the palette near the thumb holding it, you can fasten the oil receptacle, leaving the center of the palette clean, as this space is used for the mixing of colors.

After your day's work or your lesson is over scrape off all colors left on the palette with a knife. Rub the palette with a piece of rag until it is very clean. Do not leave any color to be used the following day, as those colors will dry and on the day after will not be of much use. Besides, the expense is very small, and it is always better to have fresh colors at every lesson. If you leave colors to dry on the palette, they will make a bad crust and in time your palette will become heavy, and you will have difficulty in scraping off the accumulation of colors.

Chapter XXII

SUGGESTION

One of the most useful practices for students after they have a certain training from nature is the copying from paintings that are considered good. Every painting has a varied effect and perhaps a different technic and style, so that students do not acquire a set method of seeing things and the changing from one style to the other gives them a very practical experience. It is also advisable to copy pictures that may strengthen your weak points. For instance, if your coloring is not satisfactory you should copy paintings having exceptionally good color effects. While, if your drawing or light and shadows are too dinky and uncertain, you must copy from paintings having the broad masses and plenty of strength. Do not feel ashamed to acknowledge or exhibit your mistakes. Accept the criticisms good naturedly and strive for better work. It is also not proper for students always to paint subjects that are their strong point or that they paint well, for, if they wish to learn, they should be ambitious enough to undertake works requiring attention and continuous effort. Remember that there may be something in you that is not developed and that may come out with time and study.

A long time ago, an artist painted the Samaritan at the Well. In looking at the painting, people could not tell which was the Samaritan and which was the Well. Therefore the young artist marked the two subjects with the proper name to indicate which was which. The artist no doubt had good sense in doing so. This good sense developed later when he became a very known artist, and his paintings sell now at a fabulous price. His name was Raphael.

Of course it may not be possible for you to obtain such great fame, but you may develop a special ability for certain subjects and style of work not dreamed of at the present

time. You have no doubt heard the story of the gentleman who, when asked if he could play the piano, answered he could not say, because he had never tried it. Perhaps when he tried, and studied earnestly, he could play the piano well. Be certain, above all things to avoid criticizing the teacher or the book for any bad results. It is all up to your strong will, to your tenacity and love of art.

Chapter XXIII

FLESH COLORING

Coloring of Face, Hands, Etc.

The colors for flesh coloring vary according to the styles and ways of seeing by the individual artists. While some artists use Terra Rossa for a certain effect, another artist will use Burnt Sienna mixed with other tints. A good palette for the painting of human features is as follows: Burnt Sienna, Vermilion, Naples Yellow, Terra Verte, Terra Rossa, Cobalt Blue, Bone Brown, Raw Sienna, Dark Cadmium Yellow, Carmine Lake, Ivory Black, Flake White. A fair female complexion may require some of those colors, while a man's strong complexion may require others, but, taken as a whole, eleven or twelve colors are sufficient for all flesh tones.

If you have followed our suggestions from the beginning of this book and have drawn the subject correctly on the canvas, you may now begin with the coloring. The dark shadings are applied at first, as, for instance, shadows under the nose, around the eyes, under the chin, on the cheeks, toward the ear, or wherever such a shading is noticed by the student. If the figure is a woman and the complexion fair, use for your shading Vermilion mixed with a touch of Cobalt Blue and White, making the mixture a warm Gray. If the subject is a man with a robust complexion, use Burnt Sienna mixed with a trifle of Terre Verte and White. Should you wish to alter those shades, you

can do so by taking small proportions of other colors you already have on the palette, as it would be impossible to state here the exact quantity of colors needed without seeing the person to be painted. Remember that the darker parts are to be painted before the light ones and any suggestions with shadings are to be painted at once. Having such a color at hand, you can use it also for the neck or hands or any part of the person showing flesh tone. Use your own judgment as to how far such shadings should be painted. Now paint the eyes. If the eyes are brown, Bone Brown altered with a touch of Blue may be appropriate. If the eyes are gray, Cobalt Blue subdued with a touch of Black or white, enough of this latter to make it correct will answer the purpose. If blue, Cobalt Blue and White with a very small particle of Black will give the desired tint. For dark eyes use Ivory Black softened with a trifle of White.

The student will easily notice that White is a color also used to change or lighten all kinds of tints. Now begin the hair, but in a sketchy broad way, as this is only a preliminary covering of the canvas and the real finishing will come at a later time. Bone Brown mixed with a little dark Cadmium Yellow and Burnt Sienna and Cadmium Yellow with White will give a good foundation for blond hair; gray hair may be sketched with a mixture of Black, Cobalt Blue and much White, while black hair is generally painted with Black and Cobalt Blue. Notice that in the hair there is always a certain gloss, or high light, produced by the oily moisture which is natural to the human hair. This gloss is a strong high light and is generally seen at the side of the head on the curve between the top of the head and the ear. This line serves in rounding up the shape of the head and is always useful and very effective.

By painting all the different subjects composing the picture, and applying the color in a rough sketchy way, you will be able to harmonize the whole effect more easily. Suppose you paint and finish the face to your own satisfaction, and then begin to paint the background or the draperies, and these be too strong in proportion to the color of the face. The effect would be bad and your drapery

would affect the painting. It is safer to proceed in a general way, doing this and that until the painting is roughly covered and to paint the details afterward. The background is generally applied before the flesh and in subdued color so as not to interfere with the coloring of the subject. For instance, Van Dyck Brown, either pure or mixed with Black or Blues, will make a rich background for a portrait. A dark Gray is also effective and this can be painted by using Cobalt Blue and a trifle of Black. Clear colors, such as Reds, Greens, Yellows, etc., are too bright and harmful in a broad brackground and it requires a skillful hand to produce a good harmony of colors with them. When the background and flesh are finished, turn your attention to draperies and clothes, and sketch them roughly as you did the other parts. Clothes, of course, can be of such multitude of shades as to make it impossible to give here adequate colors for every one of them. However, especially in portraits, Black and White are the most common stades. For black Clothing, use Ivory Black often mixed with a touch of Brown and Cobalt and Blue. In the painting of dresses, also apply the dark shades at first without too much detail. The accessories, such as flowers, chairs, tables, etc., must also be sketched down. Now move a few steps back from your work and look at your picture; you should see no strong contrasts. The different colors you have applied should give a flat effect and you are now ready for more finished details.

If you are a student, you cannot very well work more in this first sitting. It will be wise to take the picture and place it away in the air until thoroughly dried, which may require about one week.

When dry (you may feel with your hands) proceed with your painting for the purpose of bringing the picture farther, and work more with the details. You must have the same colors in the palette as you had on the first application and you may begin again to paint the head.

A good general flesh tone for a man having a healthy complexion is made by mixing Burnt Sienna with White and perhaps a trifle of Carmine. Use your own judgment when you mix the colors and see if a trifle more of one or

of the other would give the special shade desired. For any gray shading, which is often seen in flesh paintings, Terre Verte is a very desirable color, and this is used mixed with White. Apply the general flesh tone as mentioned above with occasional touches of Gray, especially around the chin or jaws where the beard grows, and blend in with the shadings which you have applied in the first application of colors. In fact, use the dark shading as used before to finish up and blend in with the general flesh tones. Remember that between the light and the shadows there is always a delicate gray tone called neutral shading, and this color helps in blending in between the delicate principal colors such as light and shadows. The colors of the lips of a man is not very brilliant and can be made by mixing White with Carmine Lake and some Vermilion. If this color is too bright, add a touch of Cobalt Blue, but very little. The reflection of the ears, and nostrils, is always somewhat reddish, and this is reproduced with a trifle of Burnt Sienna mixed with White. Work around the eyes, the nose, in fact, the whole face, and attempt to add a few ideas of your own, as no doubt you must have enough courage and imagination to add to our written instructions, especially any peculiarities that may be found on your subject. Finish up the hair, using the same colors as used previously for this purpose, only more detailed, and if there are hands to be painted, paint them now, using the colors used in the head. Leave the flesh tones now as they are and begin to paint the accessories, such as the coat, shirt, etc., and retouch the background. Having worked all over the picture, place it to dry and leave it untouched for at least one week, when you may take it up again for more definite details.

Flesh tones for female subjects or children are better attained by mixing Vermilion with White and a trifle of Terre Verte. For a neutral tone between the shadow and the light, you may use Terre Verte and White or perhaps a trifle of Cobalt Blue and White, and you will have a good gray tone which may be toned down with a trifle of Vermilion. In any painting of figures, it is advisable to have the different flesh colors painted in together, and this can be done by smoothing them up with a dry brush, going

lightly from one into the other while the colors are still fresh. When the colors are dry such smoothing and touching is very difficult.

We also must return to the general rule of allowing the painting to dry perfectly before painting over it again. The dryer the painting the better it will be, and if you do not follow these rules and paint over the same colors day after day the picture will in time become muddy and dark. That is always the result of repeated coatings of oils applied over one another before drying. Perhaps you must finish the paintings in a certain time and you cannot allow weeks for the drying. In this case you could paint and finish one part of the picture at a time. Say you divide the picture into four or six parts, then you may paint and finish one today and one tomorrow, etc., until the picture is finished. This method of painting can be more easily done if you are copying a study or a picture, and it is always advisable to leave the part you painted yesterday untouched. Keep up the painting until all parts are well finished.

We have spoken in this chapter of general colors used for portrait work. Of course, such colors are also used for any part of the figure where flesh tones are required. Colors that are very much used in flesh tones are Raw Sienna, Naples Yellow, India Red, Emerald Green, Terre Verte and several others. These shades are frequently mixed with Vermilion and flesh tones in order to produce the proper shades desired. Remember that the background has a good deal to do with the flesh tones. For instance, if your background is in a general greenish dark tint, the flesh tones must also have considerable greenish reflection. In this way the figure and the background will be more closely related and the atmosphere better understood. If the background is in a warm color, such as Van Dyck Brown, Burnt Sienna, etc., the flesh must also have of those warm tones and less green. In other words, all colors in the picture must harmonize in order to have the proper value of colors. Remember that in nature unless the subject is perfectly flat, there are always light tones, neutral tones and shadows. In flesh work, this middle tone is gray and is always found between the light and the dark, acting as a blender.

Man's Colors (Robust Complexion)

For general color:
Burnt Sienna, White, trifle Carmine Lake.

For shading:
Terre Verte, trifle White.

Lips:
Carmine Lake, White, trifle Cobalt Blue.

Woman's Colors (Fair Complexion)

For general color:
Vermilion, White, trifle Cobalt Blue.

For shading:
Vermilion, Terre Verte, White.

For Grays:
Cobalt Blue, White, trifle Vermilion.

Lips:
Vermilion, trifle Carmine Lake, White.

Children

For general color:
About the same colors as female, only a trifle more Vermilion.

For shading:
Same as female, only a trifle Carmine Lake added.

For Grays:
Same as female.

Lips:
Same is female, only a trifle more Vermilion.

Brown Eyes:
Bone Brown, Van Dyck Brown, trifle White.

Gray Eyes:
Cobalt Blue, trifle Black, White.

Blue Eyes:
Cobalt Blue, trifle Terre Verte, White.

Hair Colors

Brown Hair:
Bone Brown, trifle Burnt Sienna, trifle Naples Yellow

Blonde Hair:
Raw Sienna, Dark Cadmium Yellow, White.

Gray Hair:

Black, White, trifle Cobalt Blue.

A very small addition of other colors to those mentioned above will alter the shades and make them correct for your purpose. It will be necessary to add one or another shades, as human features are very varied indeed in their coloring.

Chapter XXIV

PORTRAIT PAINTING

Portrait painting is a very difficult work, especially for students inexperienced in the technic of this art and not well acquainted with drawing. Drawing—here lies the whole secret in a nutshell, as portrait painting, as well as any painting, can be accomplished in two or three colors with perfect results and likeness if only the drawing is correct. The meaning of this word should not be misunderstood; often it is taken to mean the outlining of the subject in pencil, and to study drawing people think it is sufficient that the student accomplish a certain combination of pencil or ink lines producing a figure, a landscape, etc., but this is not so. Drawing, proper, means roundness of the figure, the perspective, for instance, of the nose showing adjustment to the cheek and the cheek gradually rounding up toward the ear and back of the head, etc., the roundness of the eyes from the eyebrow to the eyelids and down around the eye-ball, showing the different curves of the face. Drawing is not the flat line. It is the shading which, darker here and lighter there, must give the impression of relief. It must not only show the proper curve of the nose, but it must show that behind the nose there are other spaces, muscles, etc.

If you place a perfect cube made of white plaster on the table in front of the sunlight, you will notice that one part of the cube is light and the other part is dark, and if you were to reproduce that cube in painting, it would be necessary for you to paint one side light and one dark. The simple outline of the cube would not be sufficient to give

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the effect of the original, as the outline would only look flat and without relief. The same suggestion applies to the painting of a figure where, to make it look round, you must show the proper light and shadow.

The word drawing also means proportion in a figure, especially the lack of proportion is easily detected. If the hand or foot is too large, the painting has poor drawing. The word drawing also means atmosphere, which is nothing but fitness of space. In fact, drawing is the mainstay of everything and is acquired by continuous study and continuous practice.

It is very necessary to know that in art, coloring is of much less importance than drawing, that is, the brilliant or soft coloring that you see in the picture prints is not an absolute necessity in the making of good portrait painting. While Titian has a powerful brilliancy, Rembrandt used rather subdued colors, such as grays and browns. Raphael used bright coloring and Michael Angelo, on the other hand, made strong use of browns, greens with crafty shades. The modern artists also have different styles and ways of expressing their color. Lembach used very few colors in his portraits, and very often, especially in his portraits on wood, you can clearly see the pencil lines made previously to the application of colors. A few touches on the hair, a few delicate shadings in the face, a white stroke on the collar, a few high lights on the eyes and nose and the portrait was finished and finished beautifully. His work was nearly monochrome and yet very realistic.

Sargent uses clear coloring, simplicy of touch and still produces masterpieces. We have given these few instances to show that the attention of the student should not be absorbed by the study of coloring, but by the study of drawing, the study of the proper placing of shades that will represent the subject in the roundness seen in real life.

The words portrait painting will bring to your mind at once the head of the person represented in the picture, and the head is no doubt the representative part and the most difficult to execute. To copy and reproduce on the canvas the likeness of the model is no easy matter, as besides the human features, the spirit or feeling of the person must be

felt—that is, if the subject is generally of joyful disposition, the portrait should be made to represent the person with that feeling which is more common to him or her. If the subject is of a stern temperament, a very true portrait is made when such a person is shown in a position representing a stern expression. For this reason a doctor, priest, judge, writers, etc., are generally painted standing or sitting near a table with a sober expression and with a book close at hand. While, on the contrary, a lady is painted with a pleasing countenance, a child with a smiling face, etc. A child with a book in her hand would not be appropriate, neither would an elderly person appear correct if painted in a garden catching butterflies. The position of the arms and body should be studied and the hands should be allowed to rest comfortably.

If you are to paint a portrait from nature, be sure to have the light coming from only one window, so as not to have antagonizing lights illuminating the sitter. If possible, have a north light, as this light remains very even during the day, provided there is no strong reflection thrown into the studio by nearby houses. Reflections are changing and are hard on the eyes. It is advisable to make a few small sketches of the subject in oil and put them aside for comparison. A good many artists make two or three or four sketches of the subject in oil to make them acquainted with the features and with the peculiarities of the sitter. After these preliminary sketches, they begin the large painting and work quickly with a free touch, as they now have a general knowledge of the color desired, and from the comparison of these different sketches they feel more positive regarding the likeness.

Students not advanced enough to paint from nature and desiring to copy a painting or a printed study should first of all have a good clean drawing made on paper and then apply this drawing over the canvas with a sheet of impression paper between canvas and drawing. Trace over your drawing with a pointed tracer or hard pencil. This done, remove both paper and the impression sheet and your clean drawing will be found on the canvas.

Copying from a picture does not require many of the requisites needed in painting from nature. For instance,

any fair light is good enough, as your model, being flat, always receives a proper light. You may hang the picture to be copied on the wall or place it on a board in front of you and begin to apply the colors. It is better to paint standing up, as you can often walk back and have a better look of the picture from a distance, and in this way you will notice your mistakes.

Chapter XXV

LANDSCAPE FROM NATURE

One of the difficulties in copying a landscape from nature is the continuous change of light and atmospheric conditions. If you begin the painting of a scene, say, the first of July, applying all the colors as represented on the scene you are copying, and return ten days later to retouch or finish your painting, you very likely will find an altogether different color effect and may have to change your general tone. In its turn this may have to be changed again on your third or fourth sitting. It is therefore of importance that you memorize a great deal in nature and afterwards combine your recollections and modify them into a good imitation of the scene you copy. To a great artist the imaginative faculties are the most precious gift, and when he looks at natural scenery not only his hands and eyes are at work, but his observant spirit as well. One of the difficulties in working from nature is to know how to select the best parts or how to eliminate others so as to make a pleasing and correct composition. It is not necessary to include the entire scenery displayed in front of you. A few trees coming up on one side of the painting, with a road curving gently in the center of the picture, an uneven horizontal line a little above the center of the painting, and the composition may be complete and good, though very simple. A certain mass of color on one side of the picture or in the center, be it trees, houses, rocks, etc., is always effective and fills up without appearing to overcrowd. Avoid any composition that has cross lines or too straight a line dividing the picture into equal parts.

Chapter XXVI

PAINTING LANDSCAPES

Presuming that the student wishes to paint a landscape from nature, land, sky, water, trees, etc., his main aim should be to produce an effect that will not be striking in some part and very subdued in other parts of the picture. The value of the painting is not in effects that attract by the brilliancy of their colors, but by the general value of the shades included in the whole of the picture. For instance, a very bright foreground must have an adequately bright background, as otherwise one would kill the other. An even scale of color is absolutely necessary. On account of this, it is always advisable to sketch the whole painting before beginning to finish the individual details. You may consider afterwards which part of the picture needs more color and which part should be shaded down to conform with the whole work. Study your atmosphere and produce the special light of day which your picture is supposed to depict. If your picture, for instance, represents a full sunny day, your sky should be blue and clear, your trees a clear green, the roads, houses, mountains, etc., should be painted in clear touches of reds, yellows and brown colors without dull spots. If your picture represents a shady day or a cloudy day, all of the colors must be subdued and you must use more grays, purples and violet colors mixed with the bluish greens, and occasional touches of browns. If you had touches of red, or clear greens, or yellows, your picture would have the contrast of a shady day effect, with the spots of a sunny day all in one painting, making a contrast that is out of place.

Your atmosphere must be correct in all particulars so that an observer may quickly depict the meaning of your work without your having to explain what the painting represents. If you paint from nature, forget that the trees are green, bricks red, water blue, tree trunks brown or any

such idea as you may have as to how things should look. That the trees are green everybody knows, but such an impression in your mind is bound to influence you to make that particular tree more green than it should be to harmonize with other parts composing the picture. The atmosphere between you and the tree modifies the colors very much indeed, and the greater the distance the more subdued must be the color of that tree. A mountain is composed of earth, rocks, bushes, trees, etc., and all subjects should individually be painted with a good deal of brown, green and dark colors, and still you will notice that in all paintings those mountains are painted in a delicate bluish and violet hue nearly flat. This indifinite shade gives you the sense of distance a shade void of details and very restful. If you allow an art beginner to paint a landscape without having a fair knowledge of perspective of colors; he will paint those mountains a dark and prominent color; the trees will have apples that appear to be easily reached with your hand, while perhaps those apple trees are planted two or more miles away. Those beginners are using their inner impression and paint those mountains and those trees as they know they are. They paint from memory and they lack the sense of perspective because their eyes are not trained to do otherwise. Remember that all subjects on the foreground are stronger in coloring, that is, clearer in colors than those of the background far away from you, and the farther the landscape recedes the more neutral and lighter should the color appear. Have a foreground full of details, a middle ground with a little detail and the background without details.

Though you are able to see individual leaves in a nearby tree, you cannot do so at a distance of a mile or two away, hence the necessity of lack in details. Good colors for the foreground are Emerald Green, Cadmium Yellows, Vermilion, Cobalt Blue, Indian Yellow, etc., which, because of their brilliancy, brings things near to you. Burnt Sienna, Carmine Lake, Dark Green, Violet, Raw Sienna, etc., will make good tones for middle ground. Grays are appropriate for far away grounds,

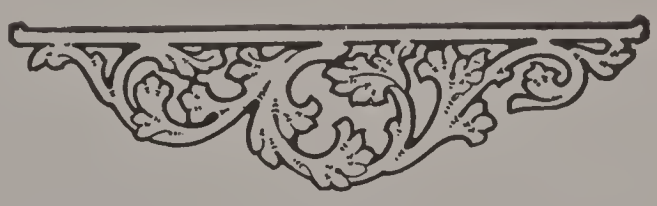
Painley says too servile imitation of each individual part is sure to lead to littleness of style and the object being

thus obtrusive will destroy the breadth of the picture. Suggestiveness is therefore desired and especially on those objects forming the middle and background of the picture. All hard lines and colors represented in the foreground will be discarded in the background and the distance will thus recede, forming a proper atmosphere.

Having mentioned the perspective of colors, we must also mention the perspective of proportions. For instance, do not have a person in the landscape of a size that does not compare favorably with other articles or vegetable life near him. Do not make the man look larger than a tree or a house or otherwise out of keeping with the other things; do not have animals bigger than houses. All these little suggestions apparently superfluous are not unneccessary, as the writer has seen a good many students making a large number of mistakes of this kind.

Of course, if you copy from a painting on canvas or a paper study, the majority of these difficulties will be eliminated. In that case, you may measure your painting and the subject included therein. What you have to do there is to have a correct drawing of the painting, either freehand or by tracing the study with tracing paper. Occasionlly you may step back from your work and compare it with the model. Look at both also through a looking glass, as through the looking glass your work will be seen reversed and a good many faults not seen in your picture while working will be detected with a looking glass.

In this book we have written rules, suggestions, ideas, etc., and the student should look at the index whenever special rules are needed. Also reread this book and you will always find something that you may have forgotten and that may be of help to you.



Chapter XXVII

SKY

The general effect of the sky should be made to retire. It should convey the idea of indefinite distance, distance to pierce through, and not a distance that will appear like a flat covering of the canvas. In order to obtain this indefinite distance, an indefinite color must be used, a color that is blue, but not very clear and hard. A hue toned down with a trifle of varied colors, such as Vermilion, Burnt Sienna, Dark Cadmium and White, according to the special effect represented in the picture.

It is difficult to paint the sky, its proper nature being very soft and transparent. It must not hang as a plain sheet, and though its color is blue, the shade must be subdued and toned down comply with the general effect of the picture. If the sky you are looking at is clear and void of clouds, you will notice that at a far distance its color is much lighter than the sky over your head. If there are clouds near by, these are also stronger in color than the clouds in the distance, and these latter must be painted in lighter colors. A clear blue sky is void of moisture. The more moisture there is in the air, the more the sky will lose its brilliancy and become dull and dark. It is unnecessary to explain that clouds can never be painted from nature. They are so full of rapid changes as to make any attempt to copy them from nature almost futile. Such quick changes may not be noticed by the unobservant, but students will not be able to follow their changes and reproduce them in the painting exactly as they saw them the first time.

Clouds are nothing else than moisture or fog gathered in the air and moved around by wind currents. The changing or meeting of colder or warmer currents condense this humidity or fog and turns it into rain. Notice that in the distance, right over the mountains, there are always heavy

clouds caused by the humidity or evaporation from those mountains. Shapes of clouds vary according to wind and distance. If the wind strikes them from underneath or from above, they will acquire a round, woolly form; if the wind strikes them from the side, their form will be long and narrow. In painting solid clouds, do not have them too flat and solid. Shade them on the side opposite the sun and have the high lights toward the sun. Give them always a certain roundness and they will float better and more easily. On an evening with a good sunset the clouds are illuminated and become yellow, red, brown, gray and finally disappear for lack of light. On a stormy, dark day they will be of a nearly gray tone, that is, nearly gray. Thus, the light of the day influences their color at all times.

As mentioned before, all high lights in the clouds should be shown towards the sun, as from the sun emanates all light, and through some reflection from other clouds may give contrasting light, the rule should be observed and remembered by students. You may very often hear of the blue sky of Italy, Spain, Mexico, etc., and those regions have really a sky with a strong blue color, because the humiditity in the air is too slight to affect the depth of the firmament. In northern countries, such as England, Russia and the northern part of the United States, where the climate is colder, the humidity is greater and the sky is less bright. When the student begins to paint a landscape, the sky would have the first attention, as the strength and color of the air must influence the other part included in the landscape.

Begin at the upper part of the picture and come gradually down until you reach the horizon. A good color for a clear sky is Cobalt Blue mixed with White, enough of this latter to suit your general effect. You may also tone it down with a trifle of Vermilion, as sometimes the Cobalt Blue and White give too clear a tone and a trifle of Vermilian mixed with them will make this shade much more soft and pretty. Begin to paint at the upper part of the picture, and in coming down add continually of the White so as to lighten up the color. Clouds can now be put in

with broad strokes and with varied touches of brown or gray, according to need.

On a stormy day, of course, the sky must not be painted blue; neither can it be painted blue in the evening or at dawn. To help a beginner as much as possible, we give at the end of this chapter a variety of sky effects and the different colors that are best used to paint such effects. The student should also use his own judgment in adding trifles of colors that may improve or complete the picture.

By all means, do not paint today over the work you did yesterday or the day before, but allow that part to dry perfectly before you retouch it. If the painting is too large for you to sketch it all at one time, divide it in parts and paint one part today, one part tomorrow, until the whole picture it sketched. Apply the colors of the clouds in a round touch and intermix and blend in the shadows with the sky so that they do not appear cut off. The perfect atmosphere in a sky will be the one that is well blended in and that has no straight lines or any part of the clouds that will suggest division of the picture.

Clear Day and Blue Sky

For Sky

Use Cobalt Blue, White and trifle of Vermilion; add more White the nearer you come to the horizon.

For Stormy Sky

Use Cobalt Blue, White and Raw Sienna; add more White toward the horizon.

For Sunset

Use White, Emerald Green, a trifle of Cobalt Blue and a trifle of Vermilion at the upper sky. Going down toward the middle of the picture, add a trifle more Vermilion. Near the horizon add dark Cadmium Yellow. Blend the three shadings together.

For Night Effect

Use Black or a trifle of Cobalt Blue and a trifle of White. If there is a moon, have this in White mixed with a trifle of Naples Yellow. The edges of the clouds are also illuminated with this color, though not so striking.

Clouds

For Bright Sunny Day

Shade clouds with White mixed with a trifle of Bone Brown and a trifle of Cobalt Blue. The high lights are in White mixed with trifle dark Cadmium Yellow.

For Stormy Day

Bone Brown, trifle dark Cadmium Yellow, White. For high lights, use less Brown and more White.

For Sunset

Near the horizon use Vermilion. Some of the clouds are more purplish. Therefore add trifle of Cobalt Blue to the Vermilion coming up from the horizon toward the upper part of the picture and make the clouds lighter by adding White and a trifle of Emerald Green or Blue. Sunset clouds are generally long strips, some broad, some narrow. If you copy a painting on canvas or paper, rules will have to be changed according to the model.

It can be said that no two sunsets are alike, as the variety of clouds and colors is always different and striking. A ray of sun is occasionally seen coming out from between the clouds and changing the brilliancy of the sky effect into a bluish, delicate gray. Some times the clouds are small, woolly and in column-like succession, moving slowly and orderly, a mass of wandering spirits, exploring the unknown vastness of the sky. It is impossible to define a form or a color for clouds, as any form or color is found in them at different times. If the student acquires a little skill in painting them with soft edges and transparent tints, he will make no mistake and his or her work will be satisfactory. Copy a number of pictures having good sky effects, as this will train you toward a better understanding of the atmosphere. Do not attempt to represent the sun itself, as your painting can never represent its immense power of light. Even in a sunset the sun effect is a very difficult matter, and by covering it with a cloud you can more easily give a fair imitation of clouds and sky conditions.

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Chapter XXVIII

ROCKS

In landscape a few rocks here and there are very effective and their character is not very difficult to reproduce. One of the main requisites in the painting of rocks is the simplicity of stroke in the shading. Apply first the light parts of those rocks with broad flat touches of the brush, using White toned down with Black or a trifle of Bone Brown, or both, according to the effect. Then make another mixture which you consider dark enough for the shading, using about the same colors, only less White, and apply a flat broad shadow on one side of the rock and perhaps a touch or two at the bottom where the rock joins the ground. A long thick touch through the light part with the dark color and perhaps a touch or two of Green to suggest moss will make it more effective. A few branches here and there will also give more life to the picture. Stones or small rocks are also made with a single broad shadow, only be sure to apply the light first and the shadows afterward. Colors most used in rocks are Bone Brown, Van Dyck Brown, Black and White. A touch of Crimson Lake mixed with the dark shadows will warm up the effect.

Chapter XXIX

MARINE PAINTING

A marine painting is a water scene with plenty of open air, sky, boats, etc. Most of the marine paintings have a considerable quantity of clouds, as there are formations of humidity produced by the water itself. As such an open scene is generally habited by winds, the clouds are nearly always large and full of colors with a rounding shape, and the clear sky behind them is of a deep blue. It is often

noticed that while still water, such as pond water or small lake water, reflects the clouds and surroundings, the sea water is generally of a greenish tone, deep, or of a dark blue hue, without reflections. The rough surface of the sea water accounts for these colors, as the waves break up the mirror-like reflections given by a quiet body of water. In painting still water, apply the colors with a horizontal stroke, blending in the reflected articles in the distance, the reflections of clouds, boats, trees, etc. Paint on those reflections first and add afterward the general local tint, gray, green or blue, as the case may be.

On a rough sea water, apply the colors with a wavy stroke that will conform with the shape of the waves. Apply the dark shadows of those waves and you may add afterwards the middle tones and finally the high lights and the foaming sprays seen at the top of the waves. There is a good deal of strength in those masses of moving water and some of the dark shades are nearly black or a very dark blue. Therefore paint them with a sure hand and a strong touch with occasional emerald green reflections, plenty of motion, for your handling of colors and brush should not be too tame.

If there are boats, sails, buoys, etc., apply those incidental subjects after the water has been painted, as their reflection will figure here and there in the water itself. All reflections must be painted darker than the real color of the subject casting that particular reflection. For instance, if the sail is clean white, the reflection is a trifle grayish; if the buoy is vermilion, the reflection is nearly as dark as Burnt Sienna, etc. Clouds and sky also, when reflected in the water, should be painted darker than their natural color, this change being caused by the depth of the water, much like the backing of a looking glass that makes you appear more pale or more red, according to the quality of the silvering of its back.

All reflections should be painted directly under the boat, sail or other object casting such reflection. Of course, in a rough water reflections are very much broken up, while on quiet water they often reproduce the object entirely. Small ripples, breaking them up, painted in a long, horizontal line, will improve the transparency.

Chapter XXX

TREES AND FOLIAGE PAINTING

Every species of tree or brush has a different kind of leaf and stem. For instance, the pine tree has small, straight leaves moving upward. The weeping willow tree has long branches and leaves growing downward. The oak tree has broad leaves and branches moving outward, and so students must study all kinds of trees in order to understand their true character. By using your brush according to their shape and the shape of their leaves, you can more easily portray the different trees.

The pine tree, which has straight leaves moving upward, may be painted with small, straight strokes of the brush in a perpendicular way, very much like line work, while the oak tree should be painted with horizontal strokes, and the weeping willow with long, downward strokes, etc. This method of showing the movement and the character of those trees by the different way of painting them is very effective and saves considerable time. In painting trees in a landscape you must not show the accurate form of the leaves, for on account of their distance you are not supposed to see their form, and the shape of your brush work is sufficient to give a good suggestion without too much work.

Notice that leaves in one tree may be scattered and divided in small clusters branching out from all parts of the main stem, while other trees have leaves growing more closely together and in clusters of large size at the end of the main branch. Study well the movement of the tree trunks. Some have a smooth, straight bark, moving straight upward; some trunks are uneven, twisted and full of knots, and still others have a broken bark with cracks, roots, etc.

A person that looks at a beautiful scene will appreciate the general view and will wonder at God's creation, but will

not anticipate the many details that must be absorbed by an artist painting such a view, and the difficulties encountered. It is a very frequent error of students to consider the painting of trees a very easy matter, for trees are difficult, not only because of their different species, but also because they appear easily moving, with transparent foliage, with the sky showing through the leaves. The effect must be light and easy and not a solid mass of color. In painting them, have the darkest part in the center of that cluster. Have also occasional open spaces where the sky is seen. Be sure and put in those branches after painting the sky, and leave the sky spaces open when you apply the foliage. Paint the branches of stems after the foliage, and make those stems work through here and there in a quick and easy manner, appearing and disappearing between the foliage, and be careful not to have your lines too straight, which would give the appearance of wires.

Begin to paint foliage with thin shadings of colors and apply the heavier touches later. Thick touches will improve the effect. Be sure and see that the tree you are painting will keep its true character, so that the observer may recognize it at once as a birch tree, an oak tree, a fruit tree, etc.

Everybody knows that in painting it is necessary to differentiate carefully between a dog and a cat, while many people paint trees in the same general way, without regard to the different species whose character is as distinctive as that of animals. Observe before you paint, as the power of seeing correctly is gained by a careful examination of the general appearance. Before you proceed to eliminate any object, examine and understand the leading feature, then learn the small component parts, their shape, proportion, etc. Bushes are also varied in character, though not as decidedly as trees.

Chapter XXXI

SNOW SCENE

The color of snow is white, but in connection with a full landscape with trees, houses, roads, etc., its color becomes gray and sometimes gray leaning toward violet. Of course the condition of the weather and sky has a good deal to do in influencing the effect. If the sky is dark and sullen, the snow of a landscape appears a cold gray. If the sky is warm, as, for instance, at sunset time, the color of the snow is nearly violet. On a clear sunny day its color is close to white, perhaps a trifle blue. You may notice this effect in looking at footprints or wagon marks made in the sonw, as you will then see certain parts which are darker and certain spots which are lighter. These high lights are painted with clean touches of White and this white will accentuate the gray tone of the landscape.

Paint snow in large, broad touches, as this will make a softer effect. Softness is the true nature of snow. You very often see a snow landscape with a strong light, coming out of a cottage window, or a sun ray when the sun is going down. This effect is very pretty and is made by painting the light in Vermilion mixed with White or Carmine Lake mixed with White. The snow scene must be painted first and rather dark and violet, as at the time of day when houses use artificial lights or at sunset time the scene is naturally a little dark. The strips of light coming out of the cottage windows illuminating the road and tree will make a very nice contrast. All shadows cast by trees, banks and brushes are of a strong violet color. Trees not under this artificial light are of a cold tint made with Bone Brown and a trifle of White. Use the same color for the occasional fence, the crows, etc., as these incidental items make the painting more interesting.

Snow Scene

Sky

White mixed with a trifle of Cobalt Blue and a trifle of Bone Brown.

General Snow Eiect Over Field

White mixed with trifle of Cobalt Blue and trifle of Vermilion; very little of this latter. Often a touch of Black mixed with White gives the special tint desired.

Cast Shadows

Blue, a trifle of Crimson and White with perhaps an addition of Black.

Trees

Bone Brown with touch of White.

Artifiicial Light

Vermilion or Carmine Lake mixed with a trifle of White.

Chapter XXXII

FLOWER PAINTING

When we speak of flower painting, portrait painting, landscape painting, etc., we always refer to the painting from nature, as this seems to be the most important and difficult work in this branch of art. When students are copying from a study or from a painting, our special suggestions of colors cannot always be adhered to because nature's effects are unlimited and the model may require colors not included in these pages. Therefore, when you paint from models, you may change some of the colors or add others until your eflect is correct. In painting flowers from nature, it will be easier to paint them indoor, as the light will then be directed on the flowers from only one side and the light and shadows will be more clearly understood. Out-of-door painting is difficult, as the light illuminating the flowers comes from all directions, which fact hampers the beginner considerably.

Arrange and group all the flowers with good taste—

with occasional leaves between them, allowing parts of the background to show through them here and there, as this will add to the atmosphere. Have them either in a pot or lying on the table carelessly, with only one window throwing light on them. Have a correct drawing made with the pencil and very light, and you will find that this will help you when you come to apply the colors. If you are not very strong in drawing, you may draw your subject on paper and then trace it and pass it afterwards on the canvas with impression paper and the lines will be light and clean.

In another chapter of this book we give different colors used for different subjects, such as roses, violets, chrysanthemums, etc., and the students may refer there when they paint those given subjects. In the painting of flowers it is necessary to avoid too solid a form. Petals of nearly all kinds of flowers are delicate and transparent, their edges well moulded and twisted, and you must study their peculiarities in these movements of shape and colors. Have crisp high lights and be certain you paint some occasional sharp details; also that each individual flower has more light on one side and more shadow on the opposite side.

All flowers have a curved shape and the light and shadow applied correctly will help to bring out this effect. We must mention further the appearance of reflected lights on the flowers, especially on those whose nature is of a very thin texture, as, for instance, in the petals of roses, orchids, wild roses, carnations, etc. Those petals are so thin that the daylight penetrates them and in coming through it gives a certain light which is very bright and pretty. If you are new in copying from nature, you will not notice these reflections, but if you observe a rose well illuminated by daylight, you will see in the petals toward their attachment to the main stem a tint clearer and lighter than all the other parts of the rose. In a pink rose those reflections will be in Vermilion. If the rose is dark red, the reflection will be of a pink or Carmine color. If the rose is yellow, the reflection will be of a Dark Cadmium yellow, very bright, etc. The light coming through such a thin tissue shows the nature of such a tissue, the same as a person standing in front of the sunlight will show at the ear a strong reflection which is very red, produced by the sun's

rays coming through the thin tissue of the ear and showing the blood therein.

In painting flowers always apply the darkest colors and shadows first. Sketch down all the flowers and leaves roughly and the vase or whatever is in the picture, and do not begin to finish any part of the picture before the canvas is completely covered. In painting the leaves, be certain that you have the true shape of leaves belonging to that particular kind of flower. Rose leaves have one shape; poppy leaves have another shape; violets still another, etc, and be sure of every peculiarity pertaining to those leaves, how they are bent, how they are attached to the stem, how many in the branch, what a shape of denting they have at the edge, and finally their special color. Rose leaves are nearly flat with a sawlike edge and come in clusters of three, five and seven leaves. Lilies have long, narrow leaves with an even edge. Poppies have twisted leaves with a very broken and uneven edge, etc. We wish to teach the student the advantage of knowing how to notice the different characters in still life. We mentioned before that in a picture of this kind it is advisable to have occasional parts of the background show through some of the flowers and leaves, as a too solid mass of colors will give a heavy apperance to the painting. Be crisp, do not overwork, and do not repaint tomorrow what you painted today, but always wait until the color is perfectly dry before you apply new color over the old.

In arranging a group of flowers, divide them in a way that they may not be too crowded on one side and too few in the other part of the picture. In fact, simplicity is advisable. When you paint them, paint those that are further from you a little more subdued in color than those that are nearer to you, as this will help you in giving perspective to the group.

There is also in still life painting, as in landscape painting, a certain perspective of colors to be observed, and in grouping the subject for the painting, attempt to have in the foreground a flower which has a clearer color, and have darker and quieter shades farther back. Arrangement of colors must bring the best effect.

POPPIES

Field poppies of the bright red variety are painted with Vermilion color and shaded by the addition of Burnt Sienna to the former color. The center of the flower is Emerald Green and the small seeds around it are Black. There are field poppies with a delicate pink color and such a color is made by mixing Carmine Lake with White. White poppies, which are seen occasionally, are painted with White and a very trifle of Black. The very large poppies called Japanese poppies are painted with the same reds as the field poppies. The Yellow California poppies are painted with Dark Cadmium Yellow and shaded with Raw Sienna.

VIOLETS

Single or double violets are painted by mixing Cobalt Blue with a touch of Crimson Lake. Any other blue, as Permanent Blue or New Blue, will also make good violet shades. Paint violets with one stroke for every petal, and paint them in a good dark color. By adding a trifle of White to the same color afterwards you can put in the light shades. The light touch in the center of the single violets is in the Dark Cadmium Yellow. The light part in the center of the double violets is in White mixed with a trifle of Emerald Green. Dark touches for details are applied with a pointed brush at the finish.

DAFFODILS

Yellow flowers like daffodils are painted with Light Chrome Yellow with a trifle of Raw Sienna added for the shadings. These colors are very much used for all varieties of yellow flowers, mixed with occasional touches of Light Cadmium Yellow. The cup in the center of daffodils is in Dark Cadmium shaded with a touch of Raw Sienna and White.

NARCISSUS, WHITE LILIES, LILIES OF THE VALLEY

Narcissus and all white flowers are painted in a flat tint of gray, made with White mixed with a trifle of Black

with perhaps a very little of Emerald Green or Cobalt Blue as needed. Apply the whole of the flower in gray tone, put in occasional reflections in a delicate yellow or green and paint the high lights last in plain white color.

CARNATIONS

There are many varieties of carnations and just as many varieties of colors. The clear red flower, nearly the color of field poppies, is in Vermilion Red shaded with Carmine Lake. There is a darker red carnation which can be painted by mixing Burnt Sienna and a trifle of Carmine. The pink variety is painted with White mixed with a trifle of Carmine Lake. The white one is painted in gray similar to the narcissus mentioned above. The yellow carnation is not quite so bright as the daffodil and can be painted by using White and Light Cadmium Yellow for the general tone and Raw Sienna and White for shading. The dark small lines seen in the petals of certain varieties of carnations are painted down with a small pointed brush. Those small lines are generally in Burnt Sienna.

POINSETTIAS

Poinsettias are painted in Vermilion Red, perhaps toned down with a trifle of Crimson Purple. If darker shadows are wanter, add a trifle of Van Dyck Brown. The small seeds in the center are in Chrome Yellow mixed with Cobalt Blue.

PANSIES

It might be said that pansies can be painted with any color, as there is such a variety of tints that to paint them with any color is just as safe as to follow a prescribed rule. There is the violet variety painted with the color mentioned in the paragraph on Violets. There is a dark deep blackish variety which can be painted by intermixing Black with Burnt Sienna or any of the reds as the need requires. There is the yellow kind painted with touches of Light and Dark Cadmium Yellow and occasional touches of Burnt Sienna. The three dark spots radiating from the center on three of the petals are always in Black or Van Dyck Brown or Dark

Violet. If you have a good drawing of the pansy, you can paint it with any color you may prefer.

PEONIES

Peonies are very similar in color to roses, either pink or dark red or white. If you read the paragraph on Roses, page 71, you will have a fair idea of the different coloring which can be safely used on peonies. Of course, the leaves of peonies are of a different shape than those of the roses.

SWEAT PEAS

Sweet peas of the pink variety are painted with Carmine Lake and White mixed. The lavender variety is painted with the same color as the pink, only with the addition of a trifle of Cobalt Blue. White sweet peas are in the colors mentioned in Chapter 68 for white flowers.

CHRYSANTHEMUMS AND ASTERS

These flowers also have a very varied field of colors. The yellow species can be painted in Light Cadmium Yellow and shaded with Raw Sienna. Apply the Raw Sienna first, imitating with the touch of the brush, the shape of the petals. The Light Cadmium Yellow is applied last. Dark red chrysantehmums are painted in Burnt Sienna and sometimes in Vermilion Red. The purple flowers are in Crimson Lake and White. The white variety is painted in White mixed with a trifle of Black. Asters are painted by using the same colors as those used in the chrysanthemums. Toward the end apply a good number of high lights, as these flowers are full of motion and life.

AZALEA

For azaleas you may use the same colors as for roses, as the tints are every much alike.

Notice.—The list given here is by no means complete, as the variety of flowers comprises over 15,000 individual species. We would advise a student desiring to learn the colors used for a certain kind of flower not mentioned in this book to look upon an equivalent flower found here and

follow the suggestion of color given for the same. Flowers are very interesting subjects to paint and always make very salable pictures. Paint them in a lively manner, use the brush freely and with good swing.

ORCHIDS

On of the most popular orchids is the larger lavender kind. This delicate color is made with plenty of White, a trifle of Geranium Lake and a trifle of Cobalt Blue. The cup in the center is made of the same color, using less White in the mixture. This will make a clear, intense color. For the yellow, white, etc., species, see chapters dealing in flowers of those colors.

Chapter XXXIII

ROSE PAINTING

Rose Madder, Carmine Lake, Crimson Lake, White, Emerald Green and Cobalt Blue are the colors most necessary for the painting of pink roses or dark red roses. If the background of the picture is in dark green, a trifle of that green must appear in the darker parts of the roses. If the background is in dark brown, occasional light shadings of brown must show in the shadings of the rose. In fact, the tint of the background must be reflected here and there in the flowers and leaves to harmonize the whole effect and soften the painting. Should you keep the color of the roses a clear red tone and have the background of green, brown or gray without any intermixing, the roses will be foreign to the other parts of the picture and they will look woody and sharp in form. This intermixing of the ground with the color of the roses will produce a neutral shade and this neutral shade should be applied on the first application of color when you sketch down the whole painting. Later when the color is thoroughly dried, you may paint the light tones of the roses with a clear shade, say of the Carmine and White mixed, and only cover slightly the dark neutral

tones applied in the first sitting. Notice that the rose petals radiate from the center of the rose, beginning very small and growing larger and larger the further they spread from the center. It is therefore advisable to begin the painting of the rose from the center because the stronger and clearer color is found there.

By the word local color the student should understand the general color of the subject, as, for instance, the local color in a pink rose is the Carmine and White mixed, and the high lights and shading of the rose are the complementary colors. Mix the proper shade on the palette and begin to paint from the middle of the rose and try to produce with the brush the same curves made by the petals, but without much tinkering and details. Have the colors of the rose rather darker than lighter, as on the next sitting you can easily touch up and apply the right shading.

It is a general rule to paint all subjects such as flowers and fruits in a darker tone and apply the lighter shading afterwards. If you should apply the lighter shades first and the darker shades aterwards, you would have more difficulty in producing the proper work. Sketch the roses, leaves and the background with any other objects represented in the picture. The roses nearest to you are clearer in tone than those that are further back, and these latter must be painted more subdued by adding to the pink tone a trifle of Emerald Green. The leaves in the foreground also should be painted in a cleaner color than the leaves more distant. When you have everything sketched, place your painting to dry and do not work over it until it is free from all moisture.

We have mentioned how helpful it will be to students if they will learn to make strokes of the brush that comply with the shapes of the flowers or leaves they are copying. Very often one stroke is sufficient to show the character of a subject. Rose leaves, for instance, being oval and flat, should be painted with one or two flat strokes and no more. In painting roses use your brush in a rounding touch, following the shape of the model. It takes time to learn this method, but it is well worth the attention and the time

given to it. High lights and sharp shadows will come later when the picture is nearing completion.

Yellow Roses require Dark Cadmium Yellow, Light Cadmium Yellow, White, Raw Sienna and occasional touches of Emerald Green.

White Roses require White, Emerald Green, Cobalt Blue, Light Cadmium Yellow.

Pink Roses require Madder Lake, Carmine Lake, a trifle of Cobalt Blue, Emerald Green and White.

Dark Roses require Crimson Lake, Ivory Black, White, a trifle of Cobalt Blue.

To these general colors given for different kinds of roses must be added other occasional colors which harmonize with the color of the background, as it is impossible to describe here every minute detail of the pictures to be painted by students. Always copy the peculiar character of the species of roses you are painting, with their twisted petals, sometimes round, sometimes pointed and be careful to give them the style of leaves belonging to them. The stems of the roses will come at the end and though they are rather stiff in nature, they should be exaggerated enough to make them look at ease. Different little additions of a bud here and a leaf there, a thorn or a brown leaf increase the interest of the picture. As a rule when a picture is finished and the group of roses faithfully copied, the artist adds or eliminates incidental subjects or parts of them subjects that do not seem to help the decorative part of the painting. Perhaps the table where the roses are lying would look better if painted a trifle lighter than the original. or perhaps at one side of the background a brighter color would relieve the solidity and give the impression of light coming direct on the group. These are little tricks worked up in the end, but very helpful indeed.

Chapter XXXIV

LEAVES

We have remarked at other times that leaves and their handling in connection with flowers and fruit are very often neglected or misconsidered in painting. The same is said of the painting of parts of the human body, such as hands or feet, where students find the task very difficult and often complain that hands and feet are more difficult to copy than the head. Leaves are difficult because they do not interest the students as much as flowers and fruit. They are less copied and studied and when the time comes for their reproduction the leaves are badly painted with stiff movement and bad form. You can detect the real art education of the student in the general execution of all individual parts of the picture, the flowers as well as the leaves.

Of course, every species of flowers or fruit has a special form of leaf, perhaps with very small variations, but with variations nevertheless. Roses in general have the oval shape leaf with dented edges, rather smooth in texture and often glossy in appearance. They come in clusters of three, five, seven or so. Grapes in general have a three-pointed leaf, with veins radiating from the stem. They are also dented, but those irregularities are larger and much stronger than those of the rose. Tulips have a long tongue-like leaf very artistically twisted and often closed in the form of a book. Poppy leaves have a very broken shape, and, in fact, all varieties of flowers show individual character in the shape of their leaves.

Fruit leaves are generally thicker and more rigid, perhaps for the reason that they accompany fruit which is heavier and clumsier compared with the light nature of flowers. When students paint leaves they must be certain of their form and paint them freely and crisp. Apply the dark leaves, that is, those leaves that are standing in the shadow or background, and come gradually to those in the

foreground. It is more helpful to paint the leaves before the flowers or fruit, because those leaves give a certain background to the flowers or fruit. When the dark leaves are finished and the flowers are sketched properly, you can paint the light leaves. Have part of the background here and there showing between the leaves to make the picture less solid. Use your brush in such a way that your touch be of the same shape as the leaf, as this study of touch saves considerable time. One touch can suggest more than half on hour's tinkering. Do not forget the stems, lest the leaves hang in the air. Show occasional touches of high lights at the edge of the leaves, as this will make them more delicate and airy.

Chapter XXXV

FRUIT PAINTING

Fruit painting, like the painting of flowers or inanimate subjects, are called still life. This term distinguishes it from the painting of live persons and live animals called life painting, as well as from landscape painting, figure painting, ornamentation, etc.

In a picture representing fruit there is generally a group of one or more species of fruits, either laid on a table or placed in a basket, etc. Heavy fruits, such as apples, pears, peaches, etc., look very appropriate when raised over something high. The lighter fruits, such as currants, gooseberries, blackberries, etc., can be represented on a vase. However, better and easier effects are attained when they are grouped carelessly in a basket or on a table. Different fruit, with a few incidental leaves thrown in and a basket, make a good background for the fruit. Do not spread the fruit too symmetrically, but allow one to overlap another and see that the group is artistic. The light should illuminate the subject from one side only if possible, and if possible from the north, because this light will not change so often and is softer for the purpose. It is not advisable to

have the sunlight illuminate your subject, as this is too difficult for students.

In another chapter we have given colors for the painting of different fruits and all of those fruits will be found listed in the index. Before beginning the coloring, have a very accurate drawing of the whole picture. Notice that the fruits have not the transparent shade found in the flowers, as fruits are thick and solid, while flowers are light and transparent. Study the shapes of the leaves. Have a dark background to show up the different fruits and paint the picture in a very sketchy and artistic way.

Plums, apples, peaches, etc., are very often painted lying over the green grass, representing them as if fallen from the branches and gathered up for collection. Such fruits are very seldom painted on the branches. A pottery vase, rather solid in shape, is often included in a still-life group of fruits and flowers, and this vase is painted in colors that make a good contrast with the other subjects in the pictures.

Chapter XXXVI

APPLES, PEARS AND PEACHES

Apples, peaches and pears as well as grapes are very popular among the subjects used in the painting of still life. We described the painting of grapes in a separate chapter and the student should refer to the index for any individual description of fruit. Apples and pears, like other fruits having a smooth surface, have a certain gloss which is always reproduced with a clean white stroke of color. Peaches have a more velvety skin and no strong high light appears on such fruit. They have instead a violet, nearly gray, color that makes the effect very soft and pretty. In grouping such a variety of fruit, try to have good taste and place several of them together in an upturned basket, for instance, or any receptacle, and also have a few of them outside. The group can also be heaped up gracefully without any basket, and have some occasional fruit scattered

outside of the group, one at the front, etc. The effect will be better if you place a dark cloth under them and also if the background is dark. If you wish to have a bowl or any other receptacle included in the group, do not place it right in the center of the picture, as it will attract the attention from the main subject—the fruit.

Apples should be sketched down by painting first the dark shadows, which are partly red and partly green. Use Carmine or Vermilion toned down with Burnt Sienna for the red parts, and where the shadows are green use a touch of Chrome Green Dark, mixed with Raw Sienna. For the light parts of the apple use Emerald Green mixed with White and use Vermilion mixed with White for the light red tone. Of course, there are green apples and red apples and students should use all those colors according to requirement. Pears are painted with the colors used for apples, though generally less red is needed. Paint apples and pears with a long rounding touch similar to the shape of those fruits and smooth the different colors well together. Peaches are painted in the dark shadows with Raw Sienna and in the light part with the same color mixed with Naples Yellow and a touch of Cobalt Blue mixed with a touch of Vermilion. Having the fruit sketched down, apply now the table or the background and whatever is included in the picture and place the picture to dry thoroughly. Leave the high lights for the second or final painting of the picture. Be sure to blend all fruit in with the background, lest they look cut out. Also have the light illuminating the group of fruit coming from one window only. If the student wishes to paint a group from a study or from a picture, no particular light is necessary. Draw the different subjects very lightly and correctly either in free-hand or by tracing the picture with tracing paper, and transfer it on the canvas by means of impression paper.

PLUMS

The colors used in the plums are Cobalt Blue and Black for the dark shadows, mixed with a trifle of Carmine or Crimson Lake to warm up the tone. For the light parts use the Cobalt Blue, a touch of Crimson Lake and White.

BLACKBERRIES

For the painting of blackberries use Black and Cobalt Blue for the shadows of the individual round berries. Apply these shadows in a half moon shape and on one side only, leaving the opposite side plain. In painting blackberries or raspberries, begin from the center and apply little rings, adding one after another until you have enough rings to make the size wanted. The light part is painted with Cobalt Blue, White and a touch of the Carmine. In every little berry there is a high light which can be laid on in the end with a sharp, small touch of White.

RASPBERRIES

Raspberries are painted in circular rings like the blackberries of which we have spoken above. The colors used are Carmine Lake for the shadows and Geranium Lake with White for the light parts. If the color appears too bright, you may tone it down with a touch of Crimson Lake.

WALNUTS, HAZELNUTS, CHESTNUTS, ETC.

Nuts in shell form are painted by using Van Dyck Brown, Raw Sienna, Bone Brown, Dark Cadmium Yellow and a good quantity of White as needed. It is difficult to give a special color for any special fruit, but having those mentioned Browns on the palette, the student should take more of one or another until the tint is well matched. Burnt Sienna is a very useful color for mixing and reducing tints. Naples Yellow can be used in the place of White. Cocoanuts are also painted in these Brown colors.

CURRANTS

Currants have a shape much like grapes, and as we have written a chapter especially for grape painting, the student may refer to it for general use. A good color for currants is Vermilion for the light parts. The same color mixed with Crimson Lake is used for the shadows. The little black point underneath is made with Black mixed with a trifle of White. Have the little sharp lights painted on at the end.

MELONS

Watermelons are painted in Crimson Lake, altered with a small quantity of White. Carmine Lake is also good for the purpose, and as watermelons may be more or less bright, the students should use their judgment regarding the intermixing of those three colors. The outer edge between the red part and the skin is painted with Naples Yellow mixed with a bit of Emerald Green. The green skin is in Chrome Green Dark, mixed with occasional touches of the Emerald Green, especially in the high lights.

Yellow melons are better painted with Dark Cadmium Yellow toned down with Raw Sienna and a trifle of White. The light space between the yellow and the skin can be painted in Naples Yellow, subdued with a bit of Emerald Green. For the skin use Naples Yellow and a very little of Bone Brown.

CHERRIES

Cherries are of several colors. For the dark red cherries use Black mixed with Crimson Purple. For the red sour cherries use Vermilion Red. For the light colored cherry use Dark Cadmium Yellow, White and some occasional touches of Vermilion. The high lights seen in the cherries are painted with White with a clean sharp touch.

ORANGES

The color for oranges is the Dark Cadmium Yellow toned down with Raw Sienna and White. You must use more of the Raw Sienna on the side of the shadows and less on the opposite side. Notice that the skin of the orange is rough and this roughness must be reproduced in the painting. The inside of the orange should be painted with a very little of the Raw Sienna. The Cadmium Yellow is very much toned down with White. The seed and the fine skin are made with White and a very trifle of Raw Sienna.

LEMONS AND GRAPEFRUIT

Lemons are of a stronger yellow color than the grapefruit, but the color used for the lemon can be used for the grapefruit by the addition of a little White. Light Cad-

mium Yellow mixed with a very trifle of Emerald Green, and if necessary with a little White will make a good local color. For the shading, add to Light Cadmium a trifle of Raw Sienna and a trifle more of the Green used previously. The inside of the lemons and also of the grapefruit is slightly gray. You may find this shade by adding to White a very little of Cobalt Blue and a trifle of Raw Sienna. Remember that the skin of the lemon is rough and uneven.

BANANAS

Dark Cadmium Yellow mixed with Raw Sienna and a trifle of White will make a good color for bananas. The Raw Sienna pure will make a good color for the shadings, and for the occasional dark spots seen on bananas use Bone Brown.

STRAWBERRIES

Carmine Lake mixed with White will make a good general color for ripe strawberries. The small light points seen all over that fruit are in Naples Yellow. Occasional spaces to represent green fruit are painted with Light Cadmium Yellow mixed with a trifle of Emerald Green and White. For the dark shadows use Crimson Lake. You may vary the general strawberry tone by some additional touches of Vermilion Red.

Chapter XXXVII

GRAPE PAINTING

Grapes can be better painted in a sketchy, quick style than if you overwork them and paint over them too much There are so many high lights and transparencies, so many small, open spaces between the grapes, small stems and twisted stems that bold touches are more appropriate for their reproduction. White grapes are so called because they are light in color, but their true color leans more toward the green. The color of these green grapes can be reproduced as follows: Have four distinct shades already made on the palette, the No. 1 for the shadows, or darkest shades in the individual grapes; No. 2, the middle tone; No. 3, a special clean color for the transparency; No. 4, a light color for the high lights. The darker tone, No. 1, is made with Chrome Green Dark mixed with a trifle of Chrome Yellow Light and White. The middle tone, No. 2, is made of Terra Verte and White and should be much lighter than No. 1. Transparency, No. 3, is in light Cadmium Yellow mixed with a trifle of White. The No. 4 shade for high lights is White.

Apply the dark shades first and on the lower part of the grapes, leaving a small clean space below for the transparency. Apply the middle tone, No. 2, over the dark shadows, covering up all the upper part of the grape and finally apply the transparency at the very low part below the shadow. The high light, No. 4, is about the center of the grapes and is painted on at the every end of the picture with a clean sharp touch of White. Be sure to make the shape of the grapes either round or slightly oval, and have the shadow, No. 1, applied to one side of each group in a round form similar to a quarter moon, and blend in this shadow with the middle tint, No. 2. As mentioned above, grapes have an oval or round shape, and if you make them angular they will lose their character. Grapes are larger

at the top of the bunch toward the stem and grow smaller toward the end of the cluster. See that they do not make too solid a mass, but leave occasional spaces between the individual grapes, where your background will show and perhaps the small stems. In this way you will give more atmosphere to the grapes themselves.

Purple grapes are painted with the following colors: Dark shadow, No. 1, Black with a touch of Crimson Lake, a trifle of Blue and a trifle of White, so as to make a dark purplish tone. Middle tone, No. 2, Cobalt Blue, White and a trifle of Black. Reflection, No. 3, Carmine Lake and a trifle of White. High light, No. 4, White. The application of the colors with the purple grapes will be the same as the method mentioned for white grapes, only notice that at the lower part of the cluster the small grapes are generally more read, for which you can use a little Carmine color.

Red grapes are generally painted with the following colors: Dark shadow, No. 1, Crimson Lake, a very small trifle of Black and a trifle of White; making a light, subdued tone; the transparency, No. 3, Vermilion Red; high lights, No. 4, White. The stems of grapes are generally in a yellowish tone, such as Light Chrome Green mixed with a little White and a trifle of Yellow.

By D. M. CAMPANA

Chapter XXXVIII

ANIMAL PAINTING

The animals that are most popular with the artist are cows and sheep. This may be attributed to the usefulness of those animals in representing certain effects of landscapes, as they are seen almost in every land and are always appropriate. You may have noticed that sheep are frequently painted in sunset effects, slowly moving toward their hut with the shepherd and the dog following closely by.

Cows are also painted in dusk effect, but more generally on a sunny landscape, lying on the shady grass or moving slowly toward the pond. The cows have what an artist may call resourceful colors, some being black, some brown, some spotted, while others are white, and their varied colors are used according to the colors needed in the picture. If the picture is a trifle dark, for example, the cows may be painted white or light brown. If the landscape is light, the animals may be black, etc., to counterbalance the effect. Sheep, on the contrary, have a delicate grayish tone of color and are very well fitted to appear at the close of day with their humble proceedings and low-hanging heads.

Horses, chickens and dogs are also very much painted, and we must warn the student that the drawing of animals in general is difficult and requires much study and patience. It is a very easy matter to draw a horse, for instance, and take particular care to have the beautiful head, limber legs and in the eye of the student everything satisfactory, but your teacher will find that your horse has a body twice as long in proportion to the legs or vice versa. This is a very popular mistake with students. The drawing of the legs especially is very diffcult on account of the different joints and the peculiar shape. Painting animals is as difficult as the painting of a human body and requires as much prac-

tice. You should go into the field and sketch a large variety of those animals in their different positions and actions, until you understand very well the character of their body. With the pencil make quick sketches of their heads, their bodies and their legs, and when you have made a large number of them your eye will be trained properly and your work satisfactory.

Colors for Dark Brown Cows
Bone Brown, Burnt Sienna.

Colors for Black Cows
Ivory Black, trifle of Lake.

Colors for Light Brown
Dark Cadmium, Raw Sienna, White.

Colors for White Cows
White shaded with a trifle of Black.

Sheep, Gray
White and trifle of Black.

Black Sheep
Black, trifle of White.

HORSES

It is not an easy matter to have a horse keep in one position while you are copying him. He moves his head, his body, legs, etc., and makes it generally difficult for the student. Unless you have a good knowledge of his form and anatomy, it is advisable to study him in parts first, that is, to make a good sketch of the head at first and afterwards a good sketch of the full body. Block the whole animal in straight, simple lines, showing the movement and joint of the legs, represent well the hoofs, the chest and the curve of the back. The legs of horses are difficult to copy, a common mistake of students being a tendency to make them too long in proportion to the body. The feeling in a horse's eyes is often very expressive and many horses show their intelligence through them. In this respect they are very similar to dogs. Study their form and their color. In painting them, sketch them down, using thin colors; that is, colors well diluted with the oil you have on the receptacle. Paint all shadows first and come gradually to the lighter shades. Finishing touches will come at a later sitting. If

you copy a horse from a picture or study the matter will be very much easier.

Brown horse, Van Dysk Brown, Raw Sienna, trifle White.

Black horse, Ivory Black, trifle Cobalt Blue, trifle White.

White horse, White mixed with a trifle of Black.

Gray horse, Black mixed with enough White to suit.

LIONS

Lion painting from nature is a privilege of the lucky artist who may be in the vicinity of a private or public menagerie. On account of a limited number of those animals offering opportunity to students for life-study, we shall limit this chapter to describing the most appropriate colors for the painting of lions, so that, if they have a good study to copy from, they may be able to reproduce it properly. The general color of a lion is a yellowish gray, tending, perhaps, toward russet, or buff. Raw Sienna, Bone Brown and White may be used for the general color, shaded with the same three colors with less White and perhaps a trifle more Brown than used in the first mixture. The lion's mane has a warmer color than the other part of the body, and such a color can be made by adding a trifle of Dark Cadmium Yellow. Sketch down the animal with well thinned color and especially for the mane use the brush in a manner to imitate the movement of the hair. The four colors mentioned above are also used for a lioness. They are Raw Sienna, Bone Brown, Cadmium Yellow and White, used in proportions as needed. Lion cubs do not differ in color from the older animals.

DOG PAINTING

There is a large variety of dogs and as large a variety of shades. Of course, the colors are limited to Black, Brown, White, Gray and a Yellow Brown tint, but those colors vary considerably in depth as well as in texture. An Airedale dog is brown but a much lighter brown than a regular brown spaniel and a Pomeranian or fox terrier is often still lighter than any of the former varieties. Dogs,

as intimate friends of the household, as well as in sport or as watch dogs, are very much painted and admired. Make a good drawing. Study especially the form of the legs and the expression of the eyes, as the eyes of a dog are as expressive and intelligent as the eyes of a person. If you talk to a pointer, or to a daschund, you will notice what attention he gives you, and how his eyes seem to denote perfect understanding of the significance of your speech. Be sure to show the special peculiarity of form, as from those, the people must decide to what species your subject belongs. For dark Brown dogs use Van Dyck Brown and, perhaps, a trifle of Raw Sienna. For light Brown dogs, use Raw Sienna, a trifle of Dark Cadmium Yellow and White. For Black dogs, use Black, perhaps mixed with a trifle of Crimson Lake to warm up the color. Gray dogs are painted with White and a touch of Black, and White dogs with White.

Chapter XXXIX

TAPESTRY PAINTING

Tapestry clothes used by old artists and also used at the present time is different from the canvas used for oil painting. Tapestry is a ribbed fabric without any preparation, while the canvas for oil painting is covered with a preparation of plaster and glue mixed. Tapestry is more absorbing and will show a more delicate transparency than oil painting on canvas where the colors will flatten on the preparation underneath. Tapestry requires a small quantity of colors, as a thick coating makes it stiff and easily cracked. You will notice that a hanging painting on tapestry looks soft and can be easily folded without injury to the subject. You could not fold an oil painting without cracking or creasing it. Painting on tapestry is staining, painting on canvas is coating. For the painting on canvas, a large quantity of body color is used, such as White, while on tapestry the colors are applied well thinned and generally without any white.

There are tapestry colors or dies used for this kind of

Tapestry Panel by D. M. CAMPANA

work. Some are in concentrated form, thick like water color paints and diluted with a tapestry medium. There are also liquid tapestry colors used directly from the bottle, and finally oil colors, the quality for general oil painting, are also used. In fact, the colors most generally used in tapestry are oil colors. Occasionally you may find an artist that gives the tapestry cloth a very thin coating of a small quantity of Arabic gum well dissolved in warm water. He applies it all over the tapestry before beginning the painting, as it serves as a foundation; however, the preparation is liable to make the fabric stiff or brittle. As the most popular and satisfactory method is painting with oil colors, we shall dwell on this one at first.

The application of oil colors in tapestry must be carefully gauged, and all colors should be well diluted with turpentine. Have the subject lightly and cleanly drawn on the tapestry and have all your oil colors distributed around the palette, have clean turpentine on the receptacle. Use the bristle brushes with a round point, these being more useful than the square brushes, though, of course, if the round pointed are not at hand, the others can be used. Take some color and turpentine and stir the two together, taking care that the mixture is not thick. Apply now on the canvas by rubbing up and down until the color has covered the desired part. As the canvas is woolly and absorbing, it takes some time to apply enough color so that it will have the due strength. This is only done by going over and over again with the brush until the tint is satisfactory. In oil colors you paint with a thick coating, you apply it and leave it there; in tapestry you must stretch it as much as you possibly can. The colors will be quickly absorbed and will dry quickly. Make it a rule to apply the darker tones and the broader shades first and to come gradually to the lighter shades. If possible, do not use white, and follow the method of water color painting where the high lights are left in the clean white paper. Of course, a touch of white well diluted with the turpentine will not spoil the painting, especially when the white is mixed with the other colors in order to produce a certain tint, but too much white will leave a stiffness on the tapestry and this must be avoided.

The general effect of painting on tapestry is a delicate softness of the coloring. The ribbed nature of the textile blends the hard lines of the colors, and in a certain way the painting appears faded into the cloth, with a very pleasing effect. Do not varnish your work when you have finished it. Leave it as it is and hang it loose on the wall.

The majority of paintings on tapestry are of a decorative style, with figures traced in showy garb and with elaborate background. Large painted borders surround the center painting, or if you prefer a frame, use one in a flat form and with very subdued gilding. As mentioned in the beginning of this chapter, there are also colored stains used for this painting, and those are applied in the same way as oil colors. When they are used directly from the bottle you may apply them on the tapestry without any additional thinning. If you wish to use a water color or compound colors for tapestry you should use alcohol for a diluting medium or any special liquid sold by the manufacturer for this purpose. Tapestry cloth is sold in different sizes and different qualities. It can be found in sizes varying from 36 inches to 80 inches in width. A good quality of woolen fine ribbed, 36 inches wide, tapestry canvas costs about $8.00 per yard. The same quality 55 inches wide will cost about $15.00. An 80-inch wide costs about $30.00 per yard. There is a cotton reps. tapestry 40 inches wide costing about $4.50 per yard.

The prices of oil colors and brushes can be found on pages 22-29. Liquid tapestry colors cost about 35c per ounce bottle. Brushes for tapestry painting are found in Chapter XIII, only in ordering mention round pointed instead of square brushes as used in oil colors.

A large piece of tapestry can be nailed on the wall and painted there directly. A small piece can be tacked on a wooden board. As there is always considerable rubbing and pressing with the brush, it is advisable to have the tapestry pinned on a solid back, so as to work more quickly. On a stretcher it is more difficult to work the color into the ribbed facric.

Catalog of all materials used by artists will be sent on request. Write the author of this book.

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